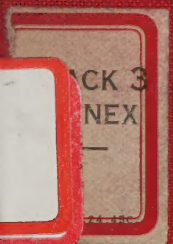
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With a Summary of other Works of Art,

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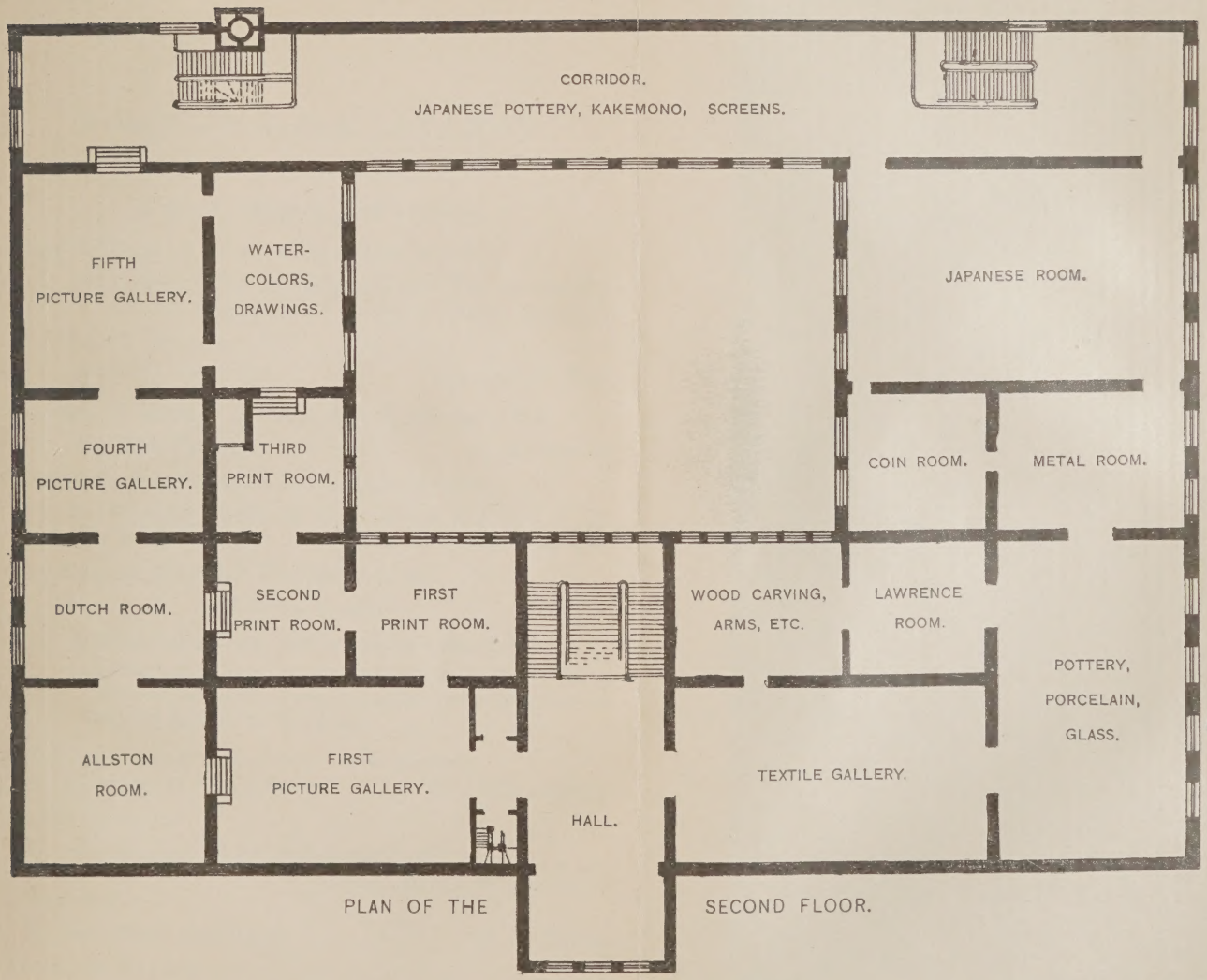

PLAN OF THE SECOND FLOOR.

T.F. Lon
Nov 30, 1925

FIRST PICTURE GALLERY.

ITALIAN, FRENCH, AND SPANISH.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

SIENESE (?) SCHOOL.

2. Madonna and Child. *Denman W. Ross.*

SCHOOL OF GIOTTO: b. Colle, 1266; d. Florence, 1337.

3. The Holy Family. *Athenæum.*

EARLY ITALIAN SCHOOL (on panel, *in tempera*).

4. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

EARLY FLORENTINE SCHOOL. 15th Century.

6. Marriage of St. Catharine. *Miss Helen Griggs.*

EARLY ITALIAN.

7. Madonna and Child, with worshipper. Gift of Mrs. C. B. Raymond.

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton.*

RICCIO DI CANDIA (?)

9. Holy Family. *Miss Helen Griggs.*

BYZANTINE SCHOOL.

10. St. Mark. *Miss Helen Griggs.*

PALMA VECCHIO. Jacopo Palma, called "Il Vecchio, the Elder": b. Scrinalta, 1490; d. 1560? (See 22.)

11. The Annunciation. *Quincy A. Shaw*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

TIZIANO VECELLIO DA CADORE (?): b. Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*

A study for his large altar-piece in the National Gallery, London.

SCHOOL OF PERUGINO.

15. St. Sebastian.

Denman W. Ross

ITALIAN.

16. Portrait of a Venetian. *James Jackson Jarves*

GASPARO NIGRO, Venice, 1515.

17. Deposition from the Cross; St. Sebastian and other figures attending. *T. C. Felton.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL: b. Urbino, 1483; d. Rome, 1520.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

ANDREA DEL SARTO.

22. St. John. *William G. Brooks.*

VENETIAN, SCHOOL OF BORDONE: b. Treviso, 1500; d. Venice, 1570.

23. Holy Family. *C. C. Felton.*

BERNARDINO PINTURICCHIO, 1454–1504.

24. Holy Family. *Estate of Chas. C. Perkins.*

GIOV. BATTISTA SALVI, called IL SASSOFERATO.

25. Madonna and Child. *Mrs. Francis Brooks.*

GIO. FRANCESCO BARBIERI, called GUERCINO: b. Cento, 1591; d. Bologna, 1666.

26. Sta Barbara. *Mrs. Francis Brooks.*

27. Ecce Homo. *Mrs. Francis Brooks.*

TINTORETTO.

28. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

LUCA GIORDANO, Naples, 1632–1705.

Pupil of Pietro da Cortona.

29. The Golden Age. Bought from the Doge's Palace, Venice. *Athenæum.*

30. The Eucharist. Gift of Mrs. Thies.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

31. The Scourging of Christ. *Quincy A. Shaw.*

BASSANO (?) (See preceding.)

32. Entombment. *Ernest W. Longfellow.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there, 1594. A pupil of Titian.

34. The Adoration of the Magi.

From the Casa Barbarigo. Similar to a picture in the Scuola San Rocco. The kneeling figure is very similar; the Virgin and Child bear a strong resemblance and the prominent introduction of the two doves peculiar to Tintoretto, is the same.

T. C. Felton.

CIMA DA CONEGLIANO: 1460–1517.

35. The Entombment. Gift of Mrs. S. D. Warren.

BRONZINO (?)

36. Madonna Seated with Child. Dated 1561.

A Gift.

PIETRO DA CORTONA: b. Cortona, 1596; d. Rome, 1669.

37. Hercules and Omphale. *J. C. Hooker.*

ANTHONY WATTEAU.

38. "Pierrot Content." *Charles P. Curtis.*

JEAN BAPTISTE SANTERRE: b. Magny, 1658; d. Paris, 1717.

39. Portrait of the Duchesse de Longueville.

Bequest of Mrs. M. B. Sigourney.

RIGAUD (?): b. Perpignan, 1659; d. Paris, 1743.

40. Portrait of Oliva Sanson Galla; Uxor Alex. Maldura.

Mrs. Chas. C. Perkins.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

41. Chapeau Blanc. *Athenæum. Dowse Collection.*

42. Portrait of Franklin. *Athenæum.*
43. Head of a Boy. Gift of Geo. A. Goddard.
43A. Heads of Children. *Mrs. Francis Brooks.*

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

44. Hector drawn at the Chariot of Achilles. (A study.) Gift of Mrs. E. D. Cheney.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

45 and 46. L'Aller et le Retour du Marché. Presented by the heirs of the late Peter Parker.

POLIDORO DA CARAVAGGIO: b. Caravaggio, 1490 (?); d. Messina, 1543.

Pupil of Raphael.

47. The Three Graces. From Raphael's fresco in the Farnesina.

HUBERT JACOBSZ, called GRIMANI: b. Delft, 1599; d. Briel, ab. 1628. Assumed in Venice the name of his patron Doge, Grimani.

48. Head of a Girl. *Athenæum. Dowse Collection.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

49. Still Life. Gift of Martin Brimmer.
50. Still Life. Gift of Mrs. Peter C. Brooks.

JOSEPH VERNET.

51. Coast View. *Mrs. Francis Brooks.*

TIZIANO VECELLIO (Ascribed to).

52. Marriage of St. Catherine. *C. C. Felton.*

SALVATOR ROSA: b. Remella, 1615; d. Rome, 1673. (See 61.)

53. } Landscapes. *John Quincy Adams.*
54. }

CINQUE CENTO PERIOD.

55. "I have trodden the wine-press alone." *Miss Mary E. Williams.*

Ascribed to TINTORETTO.

56. Head of a Man. Bequest of Stephen H. Perkins.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

57. A Strolling Minstrel. } *Estate of*
58. Distribution of Alms. } *Henry Greenough.*

FRANCIS SNYDERS: b. Antwerp, 1579; d. Antwerp, 1657.

59. A Boar Hunt. *J. Templeman Coolidge, 3d.*

VENETIAN SCHOOL, ascribed to TINTORETTO.

60. The Queen of Sheba and Solomon.

SALVATOR ROSA. (See 53, 54.)

61. Landscape. *Mrs. Francis Brooks.*

ANTONIO CANALE, called CANALETTO: b. Venice, 1697, d. Venice, 1768.

62. Venice, — Sta Maria della Salute on the Grand Canal. *Mrs. Francis Brooks.*

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

63. Magdalen, with landscape background. *James Jackson Jarves.*

ITALIAN.

64. Portrait of a Girl. *James Jackson Jarves.*

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.
Pupil of Passerotti and in the School of the Caracci.

65. The Entombment. Gift of Martin Brimmer.

CIMA DA CONEGLIANO: b. Friuli, ab. 1460; lived till 1517.

66. Madonna and Child.
Miss Sarah M. Spooner, Philadelphia.

GUIDO RENI (ascribed to): b. Bologna, 1575; d. Bologna, 1642.

67. Magdalen. *Harold Whiting.*

GUIDO CAGNACCI (Canlassi): 1601–1681.

69. The Magdalen. *Edward C. Cabot.*

A. CARRACCI (?).

70. Head of a Man. *Athenæum.*

CLAUDE LORRAIN (Claude Gellée): b. Champagne, 1600; d. Rome, 1682.

71. Italian Landscape, Sunset. *Mrs. D. N. Spooner.*

TITIAN. Ascribed to

73. Madonna, Child and Saint.
Miss Charlotte Hunnewell.

REMBRANDT.

74 and 75. Portraits of Dr. Tulpp and his Wife (1634).
Frederick L. Ames.

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.
Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

80. Roman Picture Gallery. *Athenæum.*
81. Interior of St. Peter's. *Athenæum*

SPANISH SCHOOL (ascribed to Murillo).

82. Rebekah at the Well. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.
A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

83. Judith. (A copy.) *Athenæum.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin. (See 34, 72, 73.)

84. Christ and the Woman of Samaria. *Athenæum.*

VASSILI VERESTCHAGIN, Russia.

85. The Private Mosque of the Great Moguls in the Palace at Delhi. Gift by Contribution.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 465.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

86. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

WILLIAM PAGE. (See 155.)

87. Holy Family. *Athenæum.*

JEAN FRANÇOIS HUÉ: b. St. Arnauld-en-Yvelines, 1751; d. Paris, 1823.

88. The Shipwreck. *Athenæum.*

GUSTAVE DORÉ.

89. Summer. Gift of Mrs. Walter Baker.

CYRUS COBB.

90. "Warren at the Old South." *The Artist.*

LUCA GIORDANO, Naples, 1632, 1705.

Pupil of Pietro da Cortona.

91. The Flaying of Marsyas. *Athenæum.*

FREDERIC P. VINTON.

92. Portrait of William Warren.

ALLSTON ROOM.

EARLY AMERICAN SCHOOL, ENGLISH SCHOOL.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston. (See also Nos. 177 to 180, and 460 to 470.)

101. Elijah fed by the Ravens.
Gift of Mrs. and Miss Hooper.

102. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.
— *W. A.*

103. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

104. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

105. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

106. Isaac of York. *Athenæum.*
Ivanhoe.

107. Rising of a Thunder-storm at Sea, pilot boat going off to a ship. Purchased.

108. The Witch of Endor. *Edward G. Gardiner.*

109. Moonlight. *Wm. Sturgis Bigelow.*

110. Roman Lady. *Mrs. J. Elliot Cabot.*

Nos. 111 to 118B deposited by the heirs of Washington Allston.

111. Christ healing the Sick. No. 179 is the First Study.

112. Death of King John.

113. Head of a Woman in profile.

114. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

115. Dido and Anna.

116. Landscape.

117. Copy of Rubens's Cupid playing with the helmet of Mars.

118. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." —1845.

118 A and B. Studies for the above (in the Hall).

(See also Nos. 169 to 174, and s. 460 to 470.)

F. WALKER.

119. Portrait of Washington Allston. Painted in London, about 1807, Bequest of John E. Allston.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

120. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

121. Martha Washington.

Painted at the same time as the above.

122. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

123. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

124. Gen. Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

125. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

126. Portrait of Gen. H. A. S. Dearborn (about 1812) } *Miss*
127. Portrait of Mrs. Dearborn. (Miss Lee.) } *Clapp.*

128. Portrait of Miss Mary Eliot,
Afterwards Mrs. Edmund Dwight.

Mrs. James P. Farley.

129. Portrait of Rev. John Sylvester Gardiner.

Mrs. John S. Cushing.

130. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. Stuart Newton: b. 1794, at Halifax, N. S.; d. England, 1833. (See also 475, 476.)

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

311. A Spanish Girl. *Miss Anna G. Gray.*

132. "Forsaken." Bequest of Thomas G. Appleton.

133. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

GEO. P. A. HEALY: b. Boston, 1808.

134. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

135. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

136. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815. Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

(See also Nos. 471 to 474.)

137. Portrait of John Hancock. *From Faneuil Hall.*

138. Portrait of Samuel Adams. *From Faneuil Hall.*

139. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

140. Portrait of the Artist and his Family.
Charles Amory.

The artist stands behind. Before him is Mr. Richard Clarke, father of Mrs. Copley, who, seated on a sofa, caresses her son, John, the future Lord Lyndhurst, three times Lord Chancellor of England. In front stands her daughter, Elizabeth, afterward Mrs. Gardiner Greene.

141. Watson and the Shark.
Gift of Mrs. George von L. Meyer.

Depicts the rescue, in the harbor of Havana, of Brook Watson (afterward Lord Mayor of London) from a shark, but not until he had lost a leg. Watson described the incident minutely to Copley, when a fellow-passenger on the voyage to England.

142 and 143. Portraits of Mr. and Mrs. Epes Sargent, 2d. *Arthur Dixwell.*

144 and 145. Portraits of Gen. and Mrs. Warren. *Mrs. Buckminster Brown.*

146. Portrait of Mrs. Metcalf Bowler. *Mrs. J. C. Livingston, New York.*

147 and 148. Portraits of Mr. and Mrs. John Barrett. *The Misses Barrett.*

149. Portrait of Mrs. Henry Hill (pastel). *The Misses Barrett.*

150. Portrait of Thos. Cary (in the Hall). *Thos. G. Cary.*

151. Portrait of Benjamin Gerrish. *The Misses Baerrtt.*

JONATHAN B. BLACKBURN: b. Connecticut, about 1700; d. after 1760.

152. Portraits of Lady Pepperell and Mrs. Palmer. *The Misses Snow.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

153. Judge Edmund Quincy.
Gift of the Children of Josiah Quincy.

154. Portrait of Mrs. Hannah Gardiner McSparren.
Bequest of Mrs. Elton.

155. Portrait of John Gerrish. *The Misses Barrett.*

156. Portrait of Hannah Colman. (Pemberton.)
Henry Davenport.

WILLIAM PAGE: b. Albany, 1811; d. Tottenville, 1885.
Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

158. Portrait of W. Lloyd Garrison.
Gift of Mrs. Francis G. Shaw.

159. Portrait of John Quincy Adams. *From Faneuil Hall.*

REMBRANDT PEALE: b. Pennsylvania, 1787; d. Philadelphia, 1860.

160. Portrait of Rammohun Roy. *Athenæum.*

CHARLES W. PEALE: b. Maryland, 1741; d. Philadelphia, 1827.

161. Head of Washington. Sumner Bequest.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.
A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

162. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

163 and 164. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

165. Priam receiving the body of Hector. *Athenæum.*

JOHN NEAGLE.

166. Portrait of Gilbert Stuart. *Athenæum.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

168. King Lear. *Athenæum.*

WASHINGTON ALLSTON. (See 101–118, 460–470.)

169. The Prophetess: an Outline.

170. Lorenzo and Jessica.

171. First Study for "Christ healing the Sick." (See 111.)

172. Head of a Jew. *Athenæum.*

173. Portrait of himself.
Miss R. Charlotte Dana.

174. Unfinished Portrait of S. T. Coleridge.
Miss R. C. Dana.

175. Una Sleeping in a Wood. *Miss R. C. Dana.*

176. Woman Musing. *Miss R. C. Dana.*

GILBERT STUART. (See above Nos. 120–130.)

177. Portrait of Dr. Samuel Danforth; ob. 1829.
Massachusetts Medical Society.

178. Portrait of Joseph Coolidge, 2d.
J. Randolph Coolidge.

UNKNOWN.

179. Portrait of Washington Irving. *Athenæum.*

COPLEY.

180. Portrait of Isaac Winslow.
Arthur Howard Pickering.

181. Portrait of Sarah Erving, wife of Col. Samuel Waldo.
Arthur Howard Pickering.

182. Portrait of Joseph Greene (pastel).
The Misses Snow.

183. Portrait of Mrs. Joseph Greene (pastel).
The Misses Snow.

UNKNOWN. Ascribed to ZUCCARO.

185. Portrait of Shakespeare.
Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

SIR GODFREY KNELLER: b. Lubeck, 1646; d. Twickenham, 1723.

186. Equestrian portrait of William III.
J. Templeman Coolidge, Jr.

WILLIAM ETTY.

187. Reclining Figure. Estate of *John H. Sturgis.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

188. Portrait of Miss Louisa Pyne.
Gift of Thos. G. Appleton.

189. The Banished Lord. Bequest of Stephen H. Perkins.

190. Portrait of a Child. *Mrs. J. S. Howe.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

191. Portrait of Benj. West.
Bequest of Stephen H. Perkins.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

192. A Scene from Gil Blas.
Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

193. Rochester Castle. Bequest of Thomas G. Appleton.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

194. Portrait of Sir Charles Hobby.
Bequest to the Athenæum from Mrs. Louisa Lee Waterhouse.

195. Portrait of the Duchess of Cleveland.
Charles Sumner bequest.

J. F. HERRING, Sr.

196. Ducks. Bequest of Charles Sumner.

DUTCH ROOM.

DUTCH, FLEMISH, AND GERMAN SCHOOLS.

VAN HUGHTENBERG: b. Haarlem, 1646; d. 1733.

200. Battle Scene. *Nathan Appleton.*

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

201. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sidney Bartlett.

202. The Alchemist "La Grimoire d' Hippocrate." *Mrs. Francis Brooks.*

202*a*. Interior. *Mrs. D. N. Spooner.*

HUYSMAN, of Mechlin: b. Antwerp, 1684; d. Mechlin, 1727

203. Landscape. *Dr. Henry J. Bigelow.*

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

204. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam 1693.

205. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent

ADAM PYNACKER: b. near Delft, 1621; d. Amsterdam, 1673.

206. Landscape. Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN: b. Tournay, 1399 (?); d. Brussels, 1464.

207. St. Luke, the Evangelist, Drawing the Portrait of the Madonna. From the collection of the Duc de Durcal.

Gift of Mr. and Mrs. Henry L. Higginson.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

208. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

From a bequest of Sidney Bartlett.

REMBRANDT VAN RYN: (?) b. Leyden, 1607; d. Amsterdam. 1699.

209. Danæ and the Shower of Gold. *Mrs. Francis Brooks.*

JACQUES D'ARTHOIS: b. Brussels, bap. 1613; d. after 1684.

210. Landscape with Figures.

Gift of Mrs. Francis Brooks.

7 ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691, (See 217.)

211. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

Athenæum.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

212. The Ruined Cottage. [1133.] (See 215, 220.)

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sidney Bartlett.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

213. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON RUYSDAEL.

214. The Ford. *The Heirs of Mrs. B. D. Greene.*

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681 (See 212, 220.)

215. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

216. Landscape with Mill. *Mrs. D. N. Spooner.*

ALBERT CUYP. (See 211.)

217. Portrait of his Daughter. Bequest of Chas. Sumner.

VAN OSTADE.

218. Kermesse. *J. Templeman Coolidge, 3d.*

WILLEM KALF: b. 1630; d. 1693.

219. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

RUYSDAEL, JACOB VAN. (See 212, 215.)

220. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

DAVID VINCKENBOOMS: b. Mechlin, 1578; d. Amsterdam, 1629.

221. A Fight with Death. Sumner Bequest.

PETER PAUL RUBENS: b. Westphalia, 1577; d. Antwerp, 1640.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens's masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

222. Bacchus with Attendant Faun and Satyr.

WILLIAM VAN DE VELDE: b. Amsterdam, 1633; d. 1707.

A pupil of Wynants.

223. Sea Piece. Bequest of Stephen H. Perkins.

FLEMISH SCHOOL.

224. Portrait of a Man. *Mrs. Chas. C. Perkins.*

GERMAN SCHOOL.

225. Deposition from the Cross.
Bequest of Chas. Sumner.

After HANS HOLBEIN (?)

226. Portrait of a Man. Sumner bequest.

GABRIEL METSU: b. Leyden, 1630; d. Amsterdam, 1667.

227. Woman in Confinement. Gift of Francis Brooks.

RUBENS (attributed to).

228. Holy Family. *Mrs. D. N. Spooner.*

G. HONTHORST (Gherardo dalle Notti).

229. Italian Mountebank. *Dr. Henry J. Bigelow.*

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

230. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

231. A Donor and his two patron saints, Peter with the keys, Paul with a sword. German school of

the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

232. Flower Piece. *Athenæum*

SIMON DE VLIEGER: b. Rotterdam, ab. 1600; d. Amsterdam, ab. 1660.

233. Marine. Bequest of Chas. Sumner.

ARTIST UNKNOWN.

234. John Eliot, the Apostle to the Indians.
Harold Whiting.

ANTHONY VAN DYCK: b. Antwerp, 1599; d. London, 1641.

235. Deposition from the Cross.
Mrs. A. B. Blodgett, New York.

E. GOURDET. French School.

236. Reading the Bible. *Mrs. D. N. Spooner.*

ADRIAN BRAUWER.

237. Portrait of himself. *Mrs. Thos. R. Gould.*
For sale.

SCHOOL OF REMBRANDT.

238. Head of an old Woman. *Mrs. D. N. Spooner.*

GERARD DOUW. (A copy ?)

239. The Lace-maker. Chas. Sumner bequest.

DUTCH SCHOOL.

240. Boors Drinking, ascribed to Van Ostade.
C. W. Galloupe.

241. The Broken Pitcher, ascribed to Jan Steen.
C. W. Galloupe.

MINDERHOUT HOBBEMA (?)

242. Landscape. Charles Sumner bequest.

FLEMISH SCHOOL.

243. Portrait of Lady and Child. *Mrs. Francis Brooks.*

DUTCH SCHOOL.

245. Interior of a Kitchen. Charles Sumner bequest.

246. Interior of Dutch Kitchen. *Ross Turner.*

247. Evening Landscape. *Athenæum.*

Jan Weenix : b. Amsterdam, 1640 ; d. 1719.

248. Fowl. *Miss Charlotte Hunnewell.*

John David De Heem: b. Utrecht, 1600.

250. Hock Glass and Fruit. *Mrs. Francis Brooks.*

FOURTH PICTURE GALLERY.

JULIAN STORY.
251. Portrait. *Ernest W. Longfellow.*

MISS HELEN M. KNOWLTON.
252. Portrait of William M. Hunt. *The Artist.*

MISS A. E. KLUMPKE.
253. Mother and Son. *J. Randolph Coolidge.*

DENNIS M. BUNKER.
254. Jessica. Gift by Contribution.

HORACE VERNET: b. Paris, 1789; d. Paris, 1863.
255. Study for Judith, painted at Rome, 1830.
Gift of Mrs. S. D. Warren.

JEAN LOUIS ERNEST MEISSONIER.
256. The Stirrup Cup. *Frederick L. Ames.*
257. The Guardroom. *Mrs. H. P. Kidder.*

CHARLES JACQUE.
258. Landscape with Sheep. *Ernest W. Longfellow.*
The Artist.

EUGÈNE FROMENTIN, 1820–1876.
259. Arab Horses on a Beach. *Charles A. Kidder.*

DAUBIGNY.
260. Landscape, 1858. *Charles A. Kidder.*

CLIFFORD P. GRAYSON, Philadelphia.
261. On the Beach.
Miss Sarah M. Spooner, Philadelphia.

HARRY CHASE.

262. Fish Boats at Scheveningen.
Miss Sarah M. Spooner, Philadelphia.

IGNAS MARCEL GAUGENGIGL.

263. The First Hearing.

264. The Revenge. *John A. Lowell*

ALBERTO PASINI.

265. Houses in Constantinople.
Miss Sarah M. Spooner, Philadelphia.

JEAN LÉON GÉROME.

266. Greek Slave. Gift of Geo. A. Goddard.

JOSEF ISRAELS.

267. The Convalescent. Gift of Geo. A. Goddard.

FRANÇOIS SAINT BONVIN : b. Vaugirard, 1817.

268. Three Girls. *Miss Charlotte Hunnewell.*

LEON Y ESCOSURA.

269. A Reception at the Court of Queen Elizabeth.
Thomas Wigglesworth.

LOUIS EUGÈNE LAMBERT: Paris.

270. Cat and Kittens. *Miss S. M. Spooner.*

JEAN FRANÇOIS MILLET. b. Gréville, 1814; d. 1875.
Pupil of Delaroche.
(See 373 to 375, 403, 404, and 435–455.)

271. The Shepherdess. Gift of S. D. Warren.

272. Portrait of himself at the age of twenty-seven.
See Sensier's life, p. 76.
Gift by Subscription.

R. H. MONKS.

273. Late in the afternoon. *The Artist.*

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879. In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

274. The Jewess. *Mrs. Wm. M. Hunt.*
275. Portrait Wm. H. Gardiner. *Mrs. Wm. M. Hunt.*
276. Girl Reading. *Mrs. Chas. W. Dabney.*
277. Spring Chickens. *Mrs. Wm. M. Hunt.*
278. Head of "Sleep" for Anahita. *Miss Jane Hunt.*
279. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*
280. Doorway with Rabbits. *Mrs. Chas. W. Dabney.*

J. J. ENNEKING.

281. Portrait of George Fuller.
282. Landscape. *The Artist.*

GEORGE FULLER.

283. "Moonrise." *Mrs. George Fuller.*

JOHN B. JOHNSTON, Boston.

284. Landscape, with Cattle. Gift of Artists of Boston.

THOMAS ROBINSON.

285. Sheepfold. *Lucius L. Hubbard.*

FREDERIC P. VINTON.

286. Portrait of Dr. D. Humphrey Storer. *Med. Library.*

WILLIAM E. NORTON.

287. Day Dreams. *Ernest W. Longfellow.*

ABBOTT H. THAYER.

288. Roses. *The Artist.*

MLLE. ROSA BONHEUR: Paris.

289. Hay-making. *Mrs. F. Gibbs.*

LOUIS LELOIR: b. Paris, 1843; d. 1884.

290. Rallying the Troops after Victory.
Miss Sarah M. Spooner, Philadelphia.

MAX GAISSER.

291. Discussing the News.
Miss Sarah M. Spooner, Philadelphia.

FERDINAND ROYBET: b. Uzès (Gard.) 1840.

292. Collector of Bric-à-brac.
Miss Sarah M. Spooner, Philadelphia.

P. J. CLAYS.

293. On the Waal. *Thomas Wigglesworth.*

F. ROUBAUD.

294. On the Road, Russia. *Miss S. M. Spooner.*

A. CASANOVA.

295. The Old Musician. *Frederick L. Ames.*

WALTER GAY, Paris.

296. Monk Reading. *The Artist.*

LOUIS GUSTAVE RICARD. (1827–1873.)

297. Head. *Frederick R. Sears, Jr.*

K. AIG.

298. Officer of Cuirassiers. *Miss Charlotte Hunnewell.*

TITO CONTI: b. Italy.

299. A Standard-bearer.
Miss Sarah M. Spooner, Philadelphia.

EDOUARD GRÜTZNER: b. Silesia, 1846.
Pupil of Piloty, Munich.

300. The Happy Monk.
Miss Sarah M. Spooner, Philadelphia.

A. Mauve.

301. On the Beach. *Ernest W. Longfellow.*

C. Wilda, Austria.

302. Fallen Asleep. An Interior. *Miss S. M. Spooner.*

Wm. P. Babcock, Barbizon.

303. A Group of Singers. *Josiah Bradlee.*

304. Girl with a Squirrel. *Josiah Bradlee.*

305. Landscape with Figure. *Josiah Bradlee.*

Achile Oudinot.

306. The Ferryman. *Frederick R. Sears, Jr.*

Narcisse Diaz de la Peña.

307. Interior of a Wood. *Ernest W. Longfellow.*

Elihu Vedder, Rome: b. New York, 1836.

308. Italian Landscape. Bequest of Chas. Sumner.

309. Dominican Friars. *Miss Jane Hunt.*

310. "The Heart of the Rose." *Mrs. Daniel Merriman.*

—— Joanowich.

311. A Montenegran. *Miss S. M. Spooner.*

J. Jimenez y Aranda.

312. A Sermon in the Courtyard of the Cathedral of Seville. *Miss Sarah M. Spooner, Philadelphia.*

R. H. Fuller.

313. Landscape. Gift of George A. Goddard.

314. Landscape. *Miss Charlotte Hunnewell.*

George Fuller.

315. Portrait of a Boy. Gift of E. W. Hooper.

JOSEPH AMES.

316. Head of a Gipsy. Gift of A. M. Howland.

CHARLES SPRAGUE PEARCE.

317. The Widow. *The Artist.*

MRS. W. CHESTER CHASE.

318. Portrait of Henry Sayles. *Mrs. W. Chester Chase*

MRS. FRANCES C. HOUSTON.

319. "A Woman of Capri." *The Artist.*

W. L. PICKNELL, Boston.

320. "Where the broad ocean heaves against the land."
Gift to the Museum

THOMAS ALLEN.

321. On Guard. *The Artist.*

GABRIEL MAX.

322. Head of a Girl. *Phillips C. Heald*

GEORGE FULLER.

323. Head of a Boy — red cap. *Estate of Geo. Fuller*

FIFTH PICTURE GALLERY.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

324. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

325. Forest of Fontainebleau.

Exhibited at the Salon of 1846. The next year Corot was decorated with the Cross of the Legion of Honor.

Gift of Mrs. S. D. Warren.

326. Moonlight. *J. Randolph Coolidge.*

327. Landscape. *Frederick R. Sears, Jr.*

328. By the River. *Simpson C. Heald.*

329. Nymphs Bathing, — an unfinished landscape.
Gift of James Davis.

330. "Italian Peasant Woman." *Frederick R. Sears, Jr.*

331. Orpheus and Eurydice. *Mrs. S. D. Warren.*

332. Landscape with River. *Mrs. Frederick Frothingham.*

333. Portrait of the Sculptor, Rude.
Gift of Mrs. S. D. Warren.

334. Lake at Ville d' Avray *Ernest W. Longfellow.*

EMILE VAN MARCKE: b. Sèvres, 1827; d. 1891.

A pupil of Troyon.

335. Landscape with Cows.
Miss Sarah M. Spooner, Philadelphia.

GUSTAVE COURBET.

336. "The Mill" Valley of the Loue.
Frederick R. Sears, Jr.

ANTON MAUVE: b. Zaandam; d. 1888.

337. Landscape with Sheep. *Miss Sarah M. Spooner, Philadelphia.*

338. Winter Scene. *Mrs. Roland C. Lincoln.*

TROYON.

339. Sketch from Troyon's Sale. *Josiah Bradlee.*

ROUSSEAU.

340. Midsummer on the Oise. *Frederick L. Ames.*

341. La Ferme. *Frederick L. Ames.*

342. Le Petit Pêcheur. *Frederick L. Ames.*

DIAZ.

343. Fox-hounds. *Frederick L. Ames.*

344. Les Petits Maraudeurs. *Frederick L. Ames.*

J. DUPRÈ.

345. Summer landscape with Pool. *Frederick L. Ames.*

J. B. JONGKIND.

346. Dutch Landscape. *Josiah Bradlee.*

CHARLES EMILE JACQUE: b. Paris, 1813.

347. Cowherd. *Frederick L. Ames.*

DAUBIGNY.

348. Rising of the Red Moon. *Mrs. S. D. Warren.*

349. Twilight. *Frederick L. Ames.*

350. Village Church. *Frederick L. Ames.*

351. Soleil Couchant. *Frederick L. Ames.*

352. Bords de l'Oise. *Frederick L. Ames.*

353. Hamlet by the Oise. *Frederick L. Ames.*

354. Le Petit Pont. *Frederick L. Ames.*

355. On the French Coast. *Edward M. Harris, M. D.*

J. FOXCROFT COLE.

356. The Boardman Farm. *Miss Mary A. Long.*

For sale.

F. Heilbuth.

357. Landscape with Figures. *Frederick L. Ames.*

Henri Regnault: b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

358. Automedon, with the Horses of Achilles.
A gift by contribution.

Ch. Jacque.

359. Sheep returning to the Barn.
Miss Sarah M. Spooner, Philadelphia.

Eugène Louis Gabriel Isabey: b. Paris, 1804; d. 1886.

360. Receiving the Cardinal. *Miss Charlotte Hunnewell.*

Fromentin.

361. La Chasse au Tigre. *Frederick L. Ames.*

J. J. Henner.

362. Sleeping Nymph. *J. Randolph Coolidge.*

Troyon.

363. Le Garde Chasse. *Frederick L. Ames.*
364. Le Chien d'Arrêt. *Frederick L. Ames.*

Delacroix.

365. The Surrender. *Frederick L. Ames.*

J. Dupré.

366. Marine View. *Frederick L. Ames.*

Diaz.

367. Landscape. *Josiah Bradlee.*
368. Figures. *Josiah Bradlee.*

Josef Israels.

369. Landscape, with Mother and Child.
William H. Forbes.

CHARLES EMILE JACQUE. (See 347.)

370. Coming Storm.
Bequest of Mrs. Margaret B. Sigourney.

AUGUSTIN TH : RIBOT.

371. Old Peasant Woman. *Frederick R. Sears, Jr.*

ADOLF SCHREYER: b. Frankfort-on-the-Main, 1828.

372. Arabs Mounted.
Miss Sarah M. Spooner, Philadelphia.

JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.
Pupil of Delaroche.

373. Woman Spinning. *Miss Jane Hunt.*
(See also No. 271.)

374. "La Rentrée à la Ferme."
Miss Sarah M. Spooner, Philadelphia.

375. The Homestead at Gréville.
Mrs. Frederick Frothingham.

NARCISSE DIAZ DE LA PEÑA: b. Bordeaux, 1808; d. Mentone, 1876.

376. A Turkish Café. Bequest of Thomas G. Appleton.

377. Nymph Bathing. *Miss Jane Hunt.*

378. Bath of Cupids.
Miss Sarah M. Spooner, Philadelphia.

BENJAMIN CONSTANT.

379. Interior of a Hareem. *Miss S. M. Spooner.*

DELACROIX.

380. Sketch for "Christ on the Sea of Galilee."
Josiah Bradlee.

THEODORE ROUSSEAU: Paris, 1812–1867.
Pupil of Lethière.

381. Landscape. Bequest of Thos. G. Appleton.

382. Landscape. *Frederick L. Ames.*

ALEXANDRE GABRIEL DECAMPS : b. Paris, 1803 ; d. Fontainbleau, 1860.

383. Christ and the Centurion.
Miss Charlotte Hunnewell.

CHARLES FRANÇOIS DAUBIGNY : b. Paris, 1817; d. 1878.

384. Landscape. *Miss Charlotte Hunnewell.*

CONSTANT TROYON: b. Sèvres, 1810; d. Paris, 1865.

385. Cattle, — Shower Coming Up. *Dr. E. M. Harris.*
386. Landscape and Sheep.
Bequest of Thomas G. Appleton.

JULES DUPRÉ: b. Nantes, 1812.

387. In the Woods. *Miss Sarah M. Spooner, Philadelphia.*
388. Cows crossing a Stream.
Miss Sarah M. Spooner, Philadelphia.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.
Pupil of Delaroche.

389. Poppy Field. *Frederick R. Sears.*
390. Landscape. Gift of Mrs. S. D. Warren.
391. Returning Home. Moonrise.
Miss Sarah M. Spooner, Philadelphia.

WILLIAM M. HUNT.

392. The Prodigal Son. *Miss Jane Hunt.*

THOMAS COUTURE : b. Senlis, 1815 ; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

393. Study for the " Volunteers of 1792."
Presented by the contribution of several persons.
394. Portrait Head. *J. T. Coolidge, 3d.*
395. Head of a Bacchante. Gift by contribution.
396. A Family Group. (A sketch.) *Nathan Appleton.*

GEORGE INNESS.

397. The Rising Storm. Gift of George Higginson.

JULES DUPRÉ: b. Nantes, 1812.

398. Une route dans les Landes.
Miss Charlotte Hunnewell.

COROT.

399. Landscape with Cattle. Early morning.
Frederick L. Ames.

DE CAMPS.

400. Don Quixote. Charging the Sheep. *Josiah Bradlee.*

FROMENTIN.

401. Arabs Crossing a Stream. *Josiah Bradlee.*

DAUBIGNY.

402. On the River. *Frederick L. Ames.*

J. F. MILLET.

403. Man with Wheelbarrow.
404. Shepherd and Flock. *Frederick L. Ames.*

AUGUSTIN TH. RIBOT.

405. Spanish Woman. *Frederick R. Sears, Jr.*
406. The Letter from the Exile. *Frederick R. Sears, Jr.*

CONSTANT TROYON.

407. Wood Interior. *William S. Tiffany.*

IN THE SOUTHERN CORRIDOR.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

408. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

WALTER GAY.

409. The Weaver. *The Artist.*

H. THOMPSON.

410. A Picardy Idyll. *Roswell Douglas Sawyer.*

EMIL CARLSEN.

411. A Marine. *Mrs. Geo. H. Clements.*

B. DE BLOIS.

412. Winter Evening. *The Artist.*

JOSEPH LINDON SMITH.

413. Twenty-two Water Colors.
Lent by *Denman W. Ross.*

WATER COLORS, DRAWINGS, Etc.

WILLIAM MORRIS HUNT. (See Nos. 346 to 359.)

Charcoals and Crayons.

Numbers 401 to 408 were purchased at the Hunt Sale and of the Estate.

401. The Quarry.
402. Washing by the River.
403. Study of Clouds.
404. Landscape, with Water.
405. Merrimack River.
406. River Landscape.
407. Harbor View.
408. Sunrise on the St. John's River.
409 to 412. Lent by *Miss H. M. Knowlton.*
413. The Singers. Lent by *Mrs. Hunt.*
414. Portrait, William Evarts. " "
415 *a*, *b*, *c*, *d*. Four studies for the mural paintings at Albany. Lent by *Mrs. Hunt.*
416. Convent and Steps, San Remo. " "
417. Memory Sketch. " "
418. Study for Anahita. " "
419. Portrait. " "

DR. WILLIAM RIMMER, Milton, 1816–1879.

420 to 431. Twelve Drawings. Purchased.

Young Lioness.
Young Lion.
Lion and Mouse.
Dante and the Lion.
Head of an Old Lion.
Evening — "Fall of Day."
The Soothsayer.
Achilles, Iliad, Book IV.
Warriors in Camp.
"Victory."
A Dead Soldier.

432. Evening — "Fall of Day" (Pastel).

433. Struggle between North and South, 1860.
Gift of Edward C. Cabot.

434. Dedicated to the 54th Regiment Mass. Vols.
Lent by *Wm. R. Ware.*

JEAN FRANÇOIS MILLET. (See 271.)

435 to 455. Twenty-one Drawings, Water Colors, etc.
Gift of Martin Brimmer.

Pen and Ink.

Landscape, with Farm Buildings.
Landscape, "près Cusset."
Landscape, "Vichy, 12 juin 1886."
Landscape, with Culvert.

Water Color.

Landscape, with Rocky Stream.
Landscape, with Gate. Vichy.
Landscape — Road "près Cusset."
Landscape, with Pool.
Landscape, with Church.

Crayon.

Landscape, — trees in foreground; in background figures bearing fagots.
Shepherdess and Sheep grazing.
Shepherd Girl knitting.
Water-Carrier.
Woman feeding a Child in her lap.
Woman churning.
Women bringing fagots from a wood.
Twilight — Going Home.
Gleaners.
The Sower.
Man with Wheelbarrow.

Pastel.

455. Boy and Girl with Bird's Nest before a Figure of Pan.

457. Landscape. (Water color.)
Mrs. Fred'k Frothingham.

458. } Three Drawings. *Mrs. Fred'k Frothingham.*
459. }

WASHINGTON ALLSTON. (See 101–118, and 177–181.)

460. Storm at Sea, 1818. (Water color.)
The ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.

461. } Tracings from the original picture of Jacob's
462. } Dream; at Petworth Castle.

463. Uriel in the Sun. Tracing from the picture at Strafford House.

464. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

Sketches, unfinished oils, etc.

465. A Sibyl. Outline in chalk. Life size.
466. Ship at Sea. Sketch in chalk.
467. Same. Small size, study in oil.
468. Titania's Court. An outline.
469. "A Troubadour"? Girl in male costume.
470. Heliodorus driven from the Temple. Sketch in chalk.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

JOHN SINGLETON COPLEY. (See No. 137–151.)

471. Study for a portrait of a man. *Athenæum.*
472. Original sketch for the portrait of Lord Mansfield. *Athenæum.*
473. Study for a painting. Death of Major Pierson. *Athenæum.*
474. Study for a portrait of a lady. *Athenæum.*

G. STUART NEWTON. (See 131–133.)

Sketches made when a pupil of the Royal Academy, 1817.

475. Samuel Rogers.
476. H. Fuseli.

ARY SCHEFFER. (See 78.)

478. The Rest in Egypt. Gift of John A. Higginson.

479. Christ bearing the Cross. *Mrs. Charles C. Perkins.*

MICHELANGELO BUONARROTI: b. Casentino, 1475; d. Rome, 1564.

480. The Lost Soul. *Mrs. Charles C. Perkins.*

RAPHAEL MENGS: b. Aussig, 1728; d. Rome, 1779.

481. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Mengs was at work upon this drawing at the time of his death, as the inscription records.
Mrs. Geo. H. Chickering.

PAUL DELAROCHE (in Print Room opposite): b. Paris, 1797; d. Paris, 1856.

482. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. **Property of the Athenæum.**

SAMUEL W. ROWSE.

483. Portrait of a Lady (charcoal).
Bequest of James Russell Lowell.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

485. Oxen Ploughing. Bequest of Thomas G. Appleton.

JEAN FRANÇOIS MILLET. (See Nos. 363–366 and 435–455.)

486. Killing the hog. Gift of Mrs. S. D. Warren.

MAURICE QUENTIN DE LA TOUR.
487. Portrait of Louise d'Orleans. *Nathan Appleton.*

LOUIS KRONBERG.
489. Portrait Miss S——. *The Artist.*

AFTER FRANCESCO BARTOLOZZI. 1730–1813.
490. Amorini, from the Farnesina. *Chas. C. Perkins.*

WATER COLORS.

ARMAND THÉOPHILE CASSAGNE.
491. Le dormoir du Nid de l'Aigle.
492. Le Charlemagne et le Roland.
Gift of Mrs. Caroline Tappan.

HENDRICKS A. HALLETT.
493. Sketch on the Beach at Marblehead. *The Artist.*

ARTHUR ROTCH.
494. The Bridge and Citadel of Würzburg. *The Artist.*

LOUIS K. HARLOW.
495. The Wood-chopper. *The Artist.*

ARTHUR CROFT, England.
496. Niagara. *Miss Amory.*
497. Chalets at Yeyras, Sierre. *The Artist.*

UNKNOWN.
498. Portrait of Count Rumford (Benjamin Thompson), given to his mother in 1799.
A copy from an oil painting by Kellerhofen of Munich in 1792.
Dr. E. N. Whittier.

J. M. W. TURNER.
499. On the Rhine. *Denman W. Ross.*

SULPICE GUILLAUME CHEVALLIER, called GAVARNI, Paris, 1801–1866.
500. A Belle of 1840. *Mrs. C. B. Porter.*

MARIANO FORTUNY. 1838–1874.

501. Man Sleeping. *Mrs. G. V. Cook.*

JACQUES MARIS, The Hague.

502. Teaching the Dog. *Nathan Appleton.*

WILLIAM HUNT, England, 1790–1864.

503. Sketch of a Boy. *Denman W. Ross.*

THOMAS BEWICK.

504. Birds. *Denman W. Ross.*

J. LINDON SMITH.

505. The Arno at Pisa. *Denman W. Ross.*

JOZEF ISRAELS, The Hague.

506. Landing the Anchor. *William H. Forbes.*

507. Dutch Interior. *Simpson C. Heald.*

WILLIAM J. SCHÜTZ.

508. Sea, with a Coming Storm. *William H. Forbes.*

J. H. WYSMULLER, Amsterdam.

509. Village Street in Winter. *William H. Forbes.*

ED. FRÈRE.

510. New Year's Day. *Simpson C. Heald.*

SAMUEL PROUT: b. Plymouth, Eng., 1783; d. Camberwell. 1852.

511. A Gothic Portal. *Denman W. Ross.*

512. Strasburg. *Denman W. Ross.*

JOHN W. BUNNEY.

513. Choir and Apse of San Vitale, Ravenna, 1874. Bequest of Stephen H. Perkins.

E. ROESSLER FRANZ.

514. Cypresses of the Villa d'Este, Tivoli, Rome. Purchased at the Exhibition of English Water Colors, 1885.

JOHN LAFARGE.

515. Decorative panel, design for Embroidery. *The Artist.*

JOHN RUSKIN.

516. One of the Towers of Fribourg. Pen and Ink, with Color. *Mrs. John H. Sturgis.*

517. Study of Leaves. Drawing. *Mrs. John H. Sturgis.*

ROSS TURNER.

518. Japanese Pottery. From the Morse Collection.
The Artist.

JOHN CONSTABLE.

519. Two drawings. Borrowdale, Morning.
St. John's Vale.
Gift of Denman W. Ross.

GEORGE FRIPP, R. W. S., London.

520. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

R. PEABODY FLAGG.

521. A Gloucester Boat in the Outer Harbor. *The Artist.*

G. W. HARVEY.

522. Fog. *J. Eastman Chase.*

DAVID COX: b. n. Birmingham, 1783; d. 1859.

523. Landscape with Cattle. Sepia. *The Athenæum.*

EDWARD D. BOIT.

524. Place de l' Opera. } Gift of the
525. Place de l' Etoile, Arc de Triomphe. } Artist.

FRANÇOIS LOUIS FRANÇAIS.

526. Douarnenez Finistère, 1868. Gift of E. D. Boit.
India Ink. (See No. 281.)

WILLIAM BLAKE: b. London, 1757; d. 1828.
Nine illustrations of Milton's Paradise Lost.

527. "Father! thy word is passed; man shall find grace."
Paradise Lost, *Book* iii., *line* 227.
528. The Creation of Eve. *Book* viii., *line* 470.
529. Satan watching the caresses of Adam and Eve.
Book iv., *line* 366.
530. Adam and Eve sleeping. Satan, in the shape of a toad, close to the woman's ear. *Book* iv., *line* 800.
531. Raphael, with Adam and Eve. *Book* v., *line* 443.
532. Lucifer and the Rebel-angels hurled into the abyss.
Book vi., *line* 864.
533. Eve eating the Apple. *Book* ix., *line* 791.
534. Adam and Eve taken by Michael out of Eden.
Book xii., *line* 632

535. The Crucifixion, foretold by Michael to Adam while Eve lies sleeping. *Book* xii., *line* 415.

Nine illustrations of the Bible. 1805–1810?

536. Plagues of Egypt. Famine. *Exodus* ix., x.
537. " " Plague. *Exodus* ix., x.
538. " " Death of the First-born. *Exodus* xii.
539. Moses erecting the Brazen Serpent. *Numbers* xxi.
540. Hell receiving the King of Babylon. *Isaiah* xiv. 9.
541. The Whirlwind in Ezekiel's Vision. *Ezekiel* i.
542. David encountering Goliath. 1 *Samuel* xvii.
543. The Woman taken in Adultery. *John* viii. 8, 9.
544. Abraham about to sacrifice Isaac. *Genesis* xxii.

Eight illustrations to Comus.

545.
- The Lady lost in the wood; the Attendant Spirit is disappearing on the right; while, on the left, Comus accosts her disguised as a simple Villager. *Comus*, *verse* 92 *and verse* 264.
- The Lady singing, seated on a bank; Comus and his rabble-rout appearing on the hill behind. *Verse* 229.
- The Attendant Spirit appearing as Thyrsis between the two brothers. *Verse* 489.
- "Two such I saw." Comus, disguised as a shepherd, looking on the two brothers clambering up the hill. *Verse* 290.

546.
- The Banquet. Comus standing in front with goblet and wand in hand; the Lady sitting in the enchanted chair; the monstrous rabble seated around the table. *Verse* 810.
- The brothers rush in, with drawn swords, to save their sister; Comus and his rout disappearing. *Verse* 813.
- Sabrina rises, attended by water-nymphs. *Verse* 888.

  "Noble Lord and Lady bright,
  I have brought ye new delight."

- Return of the sister and brothers to their parents. *Verse* 965.

546A Christ Blessing. (*In tempera.*)
James Jackson Jarves.

WALTER CRANE, London.

547. Puss in Boots. Seven drawings,
Gift of Mrs. John L. Gardner.

THE DOWSE COLLECTION OF WATER COLORS.

548 to 599. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

548. Village Festival. After Wouvermans.

P. VIOLET and PELTRO WILLIAM TOMKINS.

549. Diana and Actæon. After Titian.

CRAIG.

550. The Happy Shepherds. After Berghem.

551. Landscape. After Claude.

P. VIOLET.

552. Rachel secreting the Household Gods of Laban. After P. da Cortona.

CRAIG.

553. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

554. Madonna and Child. After Raphael.

W. W. HODGSON.

555. Christ calling Peter and Andrew. After Domenichino.

UNKNOWN.

556. The Story of Calisto. After Poussin.

SATCHWELL.

557. A Female Head. After Giotto.

CRAIG.

558. Landscape, with Figures. Mid-day. After Claude Lorraine.

559. Landscape, Figures and Cattle. After Paul Potter.

W. WESTALL.

560. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

561. Lot and his Daughters. After Guido.

CRAIG.

562. A Windmill. After Rembrandt.

P. W. TOMKINS.

563. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.

564. Marriage of St. Catharine. After Parmigiano.

EVANS.

565. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

566. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

567. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

568. Interior of a Cottage. After A. van Ostade.

T. UWINS.

569. St. Amand receiving St. Babo into his Abbey. After Rubens.

EUSEBI.

570. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

571. The Woman taken in Adultery. After Rubens.

CRAIG.

572. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

573. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

574. Madonna and Child. After Correggio.
575. Girl with a Horn-Book. After Schidone.
576. Madonna, Infant Christ, and St. John. After A. del Sarto.
577. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.

578. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

579. Danäe. After Titian.

P. W. TOMKINS and ANSEL.

580. Holy Family. After Paris Bordone.

W. W. HODGSON.

581. The Nativity. After Ghirlandajo.
582. Holy Family, with St. John. After Raphael.
583. Holy Family. After Raphael.

SATCHWELL.

584. Madonna, Infant Christ, and Saints. After Cimabue.

W. W. HODGSON.

585. Madonna and Child. After Raphael.

P. W. TOMKINS.

586. Meeting of Mary and Elizabeth. After S. del Piombo.
587. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. HODGSON.

588. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

589. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

590. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

591. Heads of Apostles. After Giotto.

P. VIOLET.

592. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

593. Holy Family with Elizabeth and St. John. After A. del Sarto.

CRAIG.

594. Rachel secreting the Household Gods of Laban. After Murillo.

UNKNOWN.

595. Baptism of Christ. After Domenichino.

CRAIG.

596. Death of Atilius Regulus. After Salvator Rosa.
597. Landscape, with Rainbow. After Rubens.
598. Landscape, with Figures. After Claude
599. Landscape. After Gaspar Poussin?

OIL PAINTINGS.

IN THE PORCELAIN ROOM.

CARLO CIGNANI.

600. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702, 1788.

601. Landscape. *Athenæum.*

MICHAEL AMERIGA ANGELO DA CARAVAGGIO, 1569, 1609, Rome (attributed to).

602. Itinerant Musicians. Bequest of Chas. Sumner.

UNKNOWN.

604. Fruit, Flowers, and Still Life. *Athenæum.*

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

605. Landscape with Huntsmen.
Gift of Francis Brooks.

606. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

607. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613–1675 (attributed to).

Pupil of Niccolo Poussin.

608. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

609. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

610–11. Still Life. Bequest of Charles Sumner.

ALVAN FISHER, Boston.

612. Landscape, dated, Boston, 1828. *Athenæum.*

IN THE LOWER HALL.

JULES JOYANT.

613. Grand Canal, Venice.

CARLO MARCO.

614. Landscape. *Mrs. Horatio Greenough.*

UNKNOWN.

615. The Magdalen. *Mrs. Louis Theiss.*

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

MISS ANNE WHITNEY.

1. Le Modèle. Bust in bronze.
Gift of Mrs. Maria W. Chapman.

JOHN GIBSON.

2. Love disguised as a shepherd.
Bequest of Thos. G. Appleton.

NAPOLÉON JACQUES.

3. Bronze Bust of Peter the Great, Emperor of Russia
40 cent. high.

AUGUSTUS SAINT-GAUDENS, New York.
Pupil of Jouffroy.

4. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

GIULIO MONTEVERDE, Genoa.

5. The first inspirations of Columbus.
Gift of A. P. Chamberlain.

HORATIO GREENOUGH.

6. The Guardian Angel. *Laurence Curtis.*

7. Castor and Pollux, a relief.

8. Bust of Napoleon.
Bequest of Mrs. Greenough.

A. FALGUIÈRE.

9. Diane Chasseresse. *Dr. Chas. G. Weld.*

RICHARD S. GREENOUGH.

10. Carthaginian Girl. *Athenæum.*
Gift of Miss Joy.

11. Bust of William W. Greenough.

APPOLONIO.

12. Bust of Father Grafton.

BRONZE MASK OF NAPOLEON.

13. From a cast taken by Dr. F. Antommarchi immediately after death. *Athenæum.*

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

14. Figure of Christ bound to a column.
Marble. 90 cent. high.

L. TASSI.

15. Umberto, King of Italy. Bust in marble, 1883.
Gift of his Majesty the King to the City of Boston.

BARON HENRI DE TRIQUETI, France, 1804–1874.
Studied with Hersent.

16. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe.

UNKNOWN.

17. Bust of Raphael. } *Athenæum.*
18. Bust of Rubens. } Gift of Thos. H. Perkins.

AUGUSTUS ST. GAUDENS.

19. Relief in bronze of George Hollingsworth, late teacher of drawing in the Lowell Institute.
Gift of his pupils.

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PRINT DEPARTMENT.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about fourteen thousand prints.

Exhibitions of prints, ancient and modern, are arranged in the Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms, or on labels attached to the prints. The prints not on exhibition can be seen on application to the curator or his assistant.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

Instead of the usual Summer Exhibition of new acquisitions, etc., an exhibition of American relief engravings (wood-engravings), intaglio engravings, and etchings has been arranged in the Print Rooms, in the belief that the many European visitors who may be expected this year, will find it more interesting to see the work of the artists of the United States than that of the masters, old and modern, of Europe, with which they are already familiar. For the benefit of such visitors the exhibition will be kept open longer than usual, that is to say, during the continuance of the World's Columbian Exposition at Chicago, until October 31.

The specimens shown have been selected from the Print Collection of the Museum of Fine Arts, the Gray Collection, and the private collection of the curator, with a few from the John Witt Randall Collection. Among the nearly six hundred examples shown, the very larger part in fine proofs, much excellent work will be found, but it will also be easily apparent to those familiar with the subject that the collection still falls far short of being exhaustive, or even approximately adequate. In spite of the fact that continued care has been given to the development of the Print Collection in its American Department, it is only an indication of what it ought to be. This is very markedly seen in the work of even so celebrated an artist as Mr. Whistler, of whose later work not a single specimen is owned by any of the collections drawn upon.

Greater historical fulness might have been attained by including more of the work of the earlier engravers of the United States, but most of it would be of interest only to the student of the local history of art, and would not, therefore, help to advance the special aim of the exhibition. Even so, however, some idea may be gathered of the history of the reproductive or multiplying arts in this country, as represented by their foremost practitioners. In relief-engraving, some specimens are shown by Dr. Alexander Anderson (Nos. 1–4), who is generally, although not quite properly, called the first American wood-engraver. What may be called the second period of the art in the United States is well represented by

some fine proofs of the work of J. A. Adams (Nos. 5–10). A good selection is given also of the work done in America by W. J. Linton (Nos. 11–22), whose influence on the engravers of the United States has been most marked. The rest of the division of relief-engraving is mostly made up of proofs by the leaders and followers of the so-called "new school."

In line engraving the exhibition goes back to Asher Brown Durand, whose last plate, "Ariadne" (No. 179), was published in the year 1835. The Cheneys (Nos. 182–193), J. W. Casilear (No. 180), Joseph Andrews (Nos. 201–211), and James Smillie (Nos. 214–217), are also excellent representatives of the best that has been done by the engravers of the past in the United States. The art of the engraver and engraver-etcher of the present day is more especially, and very nobly, represented by Stephen Alonzo Schoff (Nos. 220–246). Of stipple engraving only a few small specimens are shown, including one by a comparatively early artist, D. Edwin (No. 199).

In original or painter's etching, the oldest examples are those by J. G. Chapman (Nos. 247–252), and Geo. L. Brown (Nos. 253–255), produced in the fifties of this century. Standing, as they do, just beyond the dividing line between the old and the new, they are very interesting, more especially when compared with Mr. Whistler's first published etchings, the "French set" (Nos. 257–268), which were done at almost the same time, that is to say, in the years 1857 and 1858. The rest of the etchings shown, — with the exception of a few of the earlier plates of Mr. John Henry Hill (Nos. 275–281), — were produced since the "revival" of etching in the United States, which led to the formation of the New York Etching Club, in the year 1877. Most of the proofs shown are true painter's etchings, uninfluenced by the commercial spirit which has of late years threatened to overwhelm the art in the United States.

RELIEF ENGRAVINGS. (WOOD-ENGRAVINGS.)

FIRST PRINT ROOM.

1– 4. Alexander Anderson, 1775–1870. (Case 1.)
5– 10. J. A. Adams, 1803–1880. (Case 1.)
11– 22. W. J. Linton. (Case 2.)
23– 27. A. V. S. Anthony. (Case 5.)
28– 39. Timothy Cole. (Cases 3, 4.)
40– 51. W. B. Closson. (Cases 6, 7.)
52– 64. Frederic Juengling, 1846–1889. (Cases 8, 9.)
65– 70. T. Johnson. (Cases 10, 11.)
71– 83. Wm. Miller. (Cases 12, 13.)
84– 91. Elbridge Kingsley. (Cases 14, 15.)
92– 98. Robert Hoskin. (Cases 16, 17.)
99–110. G. Kruell. (Cases 18, 19.)
111–114. Wm. Jay Dana. (Case 20.)
115. G. E. Johnson. (Case 21.)
116–118. George A. Teel. (Case 21.)
119, 120. H. F. W. Lyouns. (Case 22.)
121, 122. H. E. Sylvester. (Case 22.)
123, 124. H. Lamont Brown. (Case 22.)
125–132. E. Heinemann. (Case 23.)
133–144. John H. E. Whitney, 1840–1891. (Cases 24, 25.)
145–148. W. H. Morse. (Case 26.)
149, 150. John Tinkey. (Case 26.)
151–153. F. S. King. (Case 27.)
154, 155. R. A. Muller. (Case 27.)
156–158. J. G. Smithwick. (Case 28.)
159, 160. John P. Davis. (Case 28.)
161–164. Frank French. (Case 29.)
165, 166. Miss C. A. Powell. (Case 29.)
167–170. Henry Wolf. (Case 30.)
171, 172. F. E. Fillebrown. (Case 30.)
173. K. C. Atwood. (Case 31.)
174. R. Tietze. (Case 31.)
175, 176. J. T. Speer. (Case 31.)
177, 178. A. Whitney. (Case 31.)

INTAGLIO ENGRAVINGS AND ETCHINGS.

SECOND PRINT ROOM.

179. Asher Brown Durand, 1796–1886. (Case 67.)
180. John W. Casilear, born 1811. (Case 67.)
181. John Chorley. (Case 68.)
182–190. John Cheney, 1801–1885. (Case 69.)
191–193. Seth Wells Cheney, 1810–1856. (Case 70.)
194, 195. Frederic Halpin, born 1805. (Case 71.)
196–198. Robert Hinshelwood, born 1812. (Case 71.)
199. D. Edwin, 1776–1841. (Case 73.)
200. G. Parker, died 1868. (Case 73.)
201–211. Joseph Andrews, 1806–1873. (Cases 74–76.)
212. H. Gugler. (Case 77.)
213. Wm. E. Marshall. (Case 77.)
214–217. James Smillie, 1807–1885. (Case 77.)
218, 219. Charles Burt, 1822–1892. (Case 78.)
220–246. Stephen Alonzo Schoff. (Cases 79–86.)
247–252. John G. Chapman, 1808–1890 ? (Case 34.)
253–255. George Loring Brown, 1814–1889. (Case 34.)
256–274. J. McN. Whistler. (Cases 37, 40.)
275–281. John Henry Hill. (Case 43.)
282–287. J. M. Falconer. (Case 43.)
288–303. James D. Smillie. (Cases 45, 47, 48.)
304–315. Henry Farrer. (Cases 44, 46, 49, 50.)
316, 317. A. F. Bellows, 1830–1883. (Case 51.)
318–328. Samuel Colman. (Cases 52, 53.)
329–331. J. C. Nicoll. (Case 54.)
332–340. R. Swain Gifford. (Cases 55, 56.)
341–343. Charles H. Miller. (Case 57.)
344–354. F. S. Church. (Cases 58, 59.)
355–357. C. A. Vanderhoof. (Case 60.)
358–370. Peter Moran. (Cases 61, 62.)
371, 372. Mrs. E. K. Moran. (Case 63.)
373–384. Mrs. M. Nimmo Moran. (Cases 64, 65.)
385–388. Thomas Moran. (Case 66.)
389. Percy Moran. (Case 63.)
390. Leon Moran. (Case 66.)

THIRD PRINT ROOM.

391, 392. Wm. M. Chase. (Case 88.)
393–395. J. H. Twachtman. (Case 88.)
396–400. Robert Blum. (Case 88.)
401–408. Kruseman van Elten. (Case 89.)
409, 410. George H. Smillie. (Case 89.)
411, 412. M. F. H. De Haas. (Case 89.)
413. George Inness. (Case 89.)
414. William Hart. (Case 89.)
415–417. J. A. S. Monks. (Case 90.)
418. J. G. Brown. (Case 90.)
419, 420. Seymour Joseph Guy. (Case 90.)
421. T. W. Wood. (Case 90.)
422. Frederic Dielman. (Case 90.)
423. Harry Fenn. (Case 90.)
424. Alfred Brennan. (Case 90.)
425. A. Schwabe. (Case 90.)
426. Gerome Ferris. (Case 90.)
427–439. Stephen Parish. (Case 91.)
440–448. C. A. Platt. (Case 92.)
449–462. J. A. Mitchell. (Case 93.
463–465. Joseph Pennell. (Case 93.)
466, 467. Wm. Miller. (Case 94.)
468–481. Otto H. Bacher. (Case 95.)
482–484. Frank Duveneck. (Case 96.)
485, 486. Charles Corwin. (Case 96.)
487, 488. G. E. Hopkins. (Case 96.)
489. H. Rosenberg. (Case 96.)
490, 491. T. M. Wendel. (Case 96.)
492–500. Stephen J. Ferris. (Case 97.)
501–505. A. H. Bicknell. (Case 98.)
506, 507. W. H. W. Bicknell. (Case 98.)
508, 509. S. R. Burleigh. (Case 98.)
510–514. Henry R. Blaney. (Case 99.)
515–518. Edward C. Cabot. (Case 99.)
519, 520. J. Foxcroft Cole. (Case 99.)
521–525. Edmund H. Garrett. (Case 100.)

526–534. I. M. Gaugengigl. (Case 100.)
535–537. C. F. Kimball. (Case 101.)
538–540. Walter F. Lansil. (Case 101.)
541–545. Charles H. Moore. (Case 101.)
546–554. Chas. Walter Stetson. (Cases 102, 103.)
555–559. Sydney L. Smith. (Case 104.)
560. Charles A. Walker. (Case 104.)
561, 562. Miss Gabrielle D. Clements. (Case 104.)
563–566. Mrs. Edith Loring Getchell. (Case 105.)
567–573. Mrs. Eliza Greatorex. (Case 105.)
574–578. Miss M. Louise McLaughlin. (Case 106.)
579–584. Mrs. Anna Lea Merritt. (Case 106.)

GALLERY OF TEXTILES.

EGYPTIAN AND PERUVIAN FABRICS.

Under the Roman rule the methods of burial in Egypt were subjected to a great change; no longer were the dead swathed in long bands of linen, but were buried in the very clothes worn in life, plain or decorated as befitted the rank of the wearer. Numbers of these vestments have recently been found, chiefly in or near the Fayoum. Of linen, wool, and silk, they date from the first to the ninth century of our era. The earlier show the influence of Greek and Roman art in their decoration; later, as the Copts and the Christian religion grew in power, the designs became more Byzantine in character.

The fragments here exhibited, coming from tombs at Akmim (old Panopolis) and at San (Tanis), show that the decorative work is akin to modern methods of weaving tapestry, rather than to embroidery. M. Gerspach, administrator of the National Manufactory of the Gobelins, says: "The Egyptian tapestries and the Gobelins result from an identical method, save in a few minor details, and I have been able, without difficulty, to reproduce Coptic tapestries by the pupils of our schools of needlework." To the remote period when this art of weaving takes its origin, no date can be given. From a mural painting in the tombs of Beni Hassan, about twenty-eight hundred years before Christ, we know that the Egyptians then used a loom in essential points similar to that of the Gobelins to-day. And in a painting on a Greek vase of about the middle of the fifth century before Christ, Penelope is shown seated at a similar loom on which she has just woven on a broad band of dark color a line of figures of mythical winged animals.

FRAMES 1 TO 15. EGYPTIAN TEXTILES FROM AKMIM. FRAGMENTS OF BORDERS OF TOGAS, OF STRIPES, AND VARIOUS DESIGNS FOR TUNICS.

1. Tunica clavata, second to third century of our era. The tunic was the undergarment of the Romans; the toga, an outer robe.

2. Pendant design, faded purple, the pattern drawn with a slender thread of linen.

3. Three bands of human figures and animals; portrait (?) head in border of scroll-work; medallion, three ibexes, with a border of vases of plants.

4. Borders and designs (tabulæ) of animals, vases, scroll-work.

Two examples of the clavus. A broad purple stripe (latus clavus) down the centre of the toga was the distinguishing mark of the senatorial order, as two narrow stripes (angustus clavus) was of the equestrian, though whether the distinction held at the late period of these garments may be questioned.

5. The upper specimen, a vase holding a fig-tree (?) in which a boy gathers fruit, shows the method of work.

6. Design of large size. Border of Greek fret, interlaced.

7. Two fine designs (orbiculus).

8. Broad dark band down the centre, and pendant shoulder band, portions of a garment fringed with loops of flax.

10. Broad band, and one of rope pattern.

The previous examples are worked with linen dyed in purple, so-called, or some variant of that color. Nos. 11–15 show the use of wool as well as linen dyed with other colors; they are generally of a later epoch than the foregoing; some are distinctly of Byzantine character; they date probably from the fourth to the eighth century, A. D. The work is more brilliant in color, no longer classic in design, often very rude.

14. No. 812 is the neck-band of a tunic. No. 813, a basket of flowers, best shows the work of manufacture.

15. Another good illustration of method is the border of the upper fringed garment, from which the colored wools are lost; the fine lines of the lion are drawn with great freedom. In the lower square are four-corner medallions of human figures and mythical beasts; between them vases of flowers or fruits.

16. Fragments from the dress of a woman buried near San. She was found wrapped in fifteen different dresses or robes. Gift of the Egypt Exploration Fund.

Nos. 17, 18, 19, and 20. PERUVIAN textiles found in tombs. The whole collection includes a number of shirts, scarfs, wraps, etc., woven with various designs of grotesque faces, figures of men, birds, etc.; a few are painted; also some fantastic dolls.

Gift of Edward W. Hooper.

EUROPEAN TAPESTRIES.

FROM THE FIFTEENTH TO THE NINETEENTH CENTURIES.

"Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of a needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best as he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread." — *Dr. Rock's Descriptive Catalogue.*

"Tapestry differs from embroidery in this that in it the pictures produced are an integral part of the texture, while in the latter they are simply superimposed on a tissue already existing. It also differs from woven brocaded fabrics by being always the work of the hand, and not an unlimited

mechanical repetition of the same design ; so that each piece produced is distinctly original." M. Müntz. — *La Tapisserie.*

No. 21. In the Textile Gallery.

"Crossing of the Red Sea." Dating, probably, from the early part of the 16th century. Origin, Flanders. Silk and wool, with gold in some of the costumes for high lights. The gold has become tarnished by time, and shadow is produced in place of high light, but it is sparingly used.

It bears a great resemblance to some celebrated tapestries woven about that period, among which are "Chastity," a suite owned by the South Kensington Museum, dated 1507–1570.

It was probably painted by the same artist as these, and perhaps woven by the same master, in one of those ateliers, half industrial, half artistic, belonging to one of the great tapestry guilds so prevalent in the Middle Ages, and which were in full vigor at this period.

In the border, which is narrow and simple with flowers, vines, and ribbons, the Gothic feeling is combined with that of the Renaissance. In the foliage of the subject and the massing of the Egyptians, the Gothic feeling is also evident. The characters are Flemish, and show the influence of the Flemish painters; but the grouping of the Hebrews into separate pictures is more in the manner of the Italian painters.

The costumes, as is customary in tapestry, are of the time of the weaving of the tapestry, and not of the subject. The Egyptians are in the armor of the 15th century, and one will note the exaggerated plumes, which, according to Planché, became general during the latter part of the 15th century.

Lent by *Thomas R. Plummer.*

No. 22. In the Hall.

Subject: "Scene from the Life of Alexander the Great." 16th or 17th century. Origin, Brussels. Silk and wool.

This tapestry is marked B ▼ B (Brussels-Brabant), and the mark of the fabricator is

The same mark or very similar is found upon a History of Joseph.

It is unfortunate, owing to the burning of the archives in which were recorded these marks, that we cannot trace the monogram of the fabricator.

The painter is unknown to us, but it is evident the cartoon was not Flemish, but from some Italian atelier or from some artist imbued with Italian art.

The scene represented is probably where Alexander, then only nineteen years of age, met on the banks of the river Granicus the son of Darius; and after an unsatisfactory parley crossed over, defeated the Persian army and killed, with his own sword, the son of that great king whom at no great distant time he was to conquer and overthrow upon the classic fields of Issus.

The border of this tapestry is worthy of study. M. Darcel says: "With the Renaissance manners change. The life of the great, without ceasing to be nomad, is passed in chateaux which are no longer fortresses, and of which the more or less ornamental interior architecture admits of permanent decorations. Thus the borders become necessary, and consequently acquire a great importance. They are infinitely varied and composed of ornaments which are combined with figures, and more or less imitations of the antique. Generally to the heroic figures of the central subject, they oppose some small motifs, taking care to give more strength to certain parts by ornaments on another scale."

At the corners are represented the four seasons, — great masses of fruit and flowers borne by Raphaelesque figures — charming little scenes; here a vineyard, there a pagan temple, and a number of domestic scenes, which are suggestive of the nuptials of Alexander and Roxanna, with glimpses

of mountains in the background, snowclad or covered by verdure.

The border accords with the subject, and fills out the decorative element of the tapestry.

Lent by *Miss Harriet S. Walker.*

No. 23. In the Hall.

Subject: "THE ASSUMPTION OF THE VIRGIN MARY." 17th century? Origin, Italy or Flanders? School of Raphael. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Its workmanship is very delicate and beautiful, with the color now lowered but little, the gold still bright enough to give true value to the high lights.

Boston Athenæum. Lawrence Collection.

No. 24. In the Hall.

"DAVID AND SAUL." 17th century. Origin, Delft? Painter, Carel van Mander. Fabricator, Francois Spierinck? Silk and wool.

(Signed) IK MANDER FECIT 1619.

Carel van Mander, the elder, was a painter and writer on art, of noble family, and early displayed a lively genius for poetry and belles-lettres. We are indebted to him for his account of the Italian and Flemish schools of painting from 1366 to 1604. To him or to his son, Carel van Mander the younger, born at Courtrai about 1579, who was attached to the works of Spierinck at Delft, this tapestry may be ascribed. He executed some hangings for Christian IV., of Denmark. Died in Holland, 1623. In the first part of the 17th century the tapestry weavers of Delft had acquired considerable renown, and their works were much sought after. The most esteemed of all was Francois Spierinck.

Purchased from the San Donato sale. The border has often been engraved as a model of what is best in design in the art of tapestry borders.

Lent by *Miss Charlotte Hunnewell.*

No. 25. In the Gallery of Textiles.

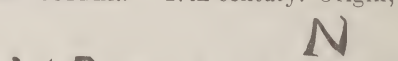
Subject: "SUMMER." 17th or 18th century? Origin, Flanders? Silk, wool, and gold.

This is one of a series of the four Seasons, three of which were purchased by the late George O. Hovey at a sale of tapestries belonging to the "Maison d'Orleans" in 1852. They were rescued from fire at the Chateau at Neuilly and later from the Boston fire of 1872.

Lent by *Miss Marion Hovey.*

No. 26. In the Porcelain Room.

Subject: "THE LAST SUPPER." 17th century. Origin, Aubusson. Wool.



The marks upon this tapestry are "Manufacture Royale d'Aubusson," with the name of the weaver following.

Many of the products of Aubusson were coarse in material and rude in design, though some of the ateliers have produced tapestries rivalling the Gobelins and Beauvais. The "Last Supper," notably Da Vinci's fresco, has frequently formed a subject for tapestries.

Lent by *Miss S. M. Spooner, Philadelphia.*

No. 27. In the Coin Room.

Subject: Coat of Arms, with supports, of the class called "Tapisseries à devises et à armoiries." 17th century. Origin, Flanders?

These tapestries seem to have been in vogue at an early period. They were at first very simple, and their usage most common, though to-day they are rarely found. "The coats of arms are generally surrounded with lambrequins, surmounted by a helmet, and supported by figures or fantastic animals."

Lent by *Miss S. G. Putnam.*

No. 28. In the Coin Room.

Subject: "THE BAPTISM OF THE ADRIATIC." 17th cen-

tury. Origin, Flanders. Painter, Tintoretto. Silk and wool.

The scene depicts the Doge presenting the sceptre and crown of Venice to the kneeling allegorical figure of the Adriatic. Lent by the *Shreve, Crump & Low Company.* For sale.

No. 29. In the Gallery of Textiles.

Subject: "THE TRIUMPH OF PEACE." 17th century. Origin, Brussels. Painter, L. Van Schoor.

This was sold under the title of "France, crowned by Victory and attended by Minerva."

Van Schoor painted a number of cartoons for the ateliers of Brussels and Antwerp. Two tapestries made at Brussels, after his designs, are in the collection of the Garde Meuble, Paris. Gift of Miss Deacon.

No. 30. In the Gallery of Textiles.

Subject: "ALEXANDER CROSSING THE ISSUS?" 18th century? Origin, France. Wool. The design is attributed to Charles le Brun.

Lent by *Mrs. John H. Sturgis.*

No. 31. In the Gallery of Textiles.

Subject: "Curing the Sick." 18th century. Beauvais.

Lent by *Miss S. M. Spooner.*

No. 32.

BORDER, GOBELIN. 18th century. Semi-reclining figure of a man playing a pipe.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

No. 33.

BORDER, FLEMISH. Flowers, vines, and Renaissance arabesque.

On the walls are hung several fine specimens of PERSIAN or ITALIAN in imitation of Persian design FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.
Gift of Moses Kimball.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 to 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work, of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk, within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC, of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. Covering, of emerald-covered velvet.
9. Cope, of red silk and gold, richly arabesqued. Italian. 16th century.
10. Small Altar Covering, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. Covering, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. Altar Covering, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. Stole, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. Large Bed-Cover, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. Stole, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. Baptismal Covering, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. Stole, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. Large Cope, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. Silk Altar Cloth, gray and white, with gold and silver flowers. Italian. 17th century.

24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinalite Alri- Italian. 17th century.

25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.

27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.

29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.

30. COPE, of cut velvet, green on green. Italian. 16th century.

31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk. *J. W. Paige.*

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

HERZEGOVINA WORK. Lent by *Dr. W. S. Bigelow.*

CASES NOS. 7 to 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*
Others from the Estate of *Alfred Greenough.*

CASE 13.

A number of JAPANESE DRESSES. *Dr. W. Sturgis Bigelow.*

CASE 14.

A number of BROCADE DRESSES, VESTS, SHOES, etc., worn in New England in the last century.

LACES.

CASE 15.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. C. Greenleaf, Jr.*
OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*
POINT DE VENISE. *Miss Howes.*
CASHMERE SCARF. *Miss Newell.*
GREEK LACE. *Mrs. L. L. Hubbard.*
SPANISH AND ITALIAN LACE. *Miss Helen Griggs.*

CASE 16.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

CASE 17.

LACES lent by *Mrs. Thos. F. Richardson.*

CASES 18, 19, 20, 21, and 22.

A RICH AND VALUABLE COLLECTION OF SIXTY-SEVEN PIECES OF LACE, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 23.

A COLLECTION OF LACES AND DRAWN WORK. Gift of J. W. Paige.

CASE 24.

ITALIAN TEXTILES AND EMBROIDERIES, CHURCH VESTMENTS AND ALTAR HANGINGS, the gift of Mrs. Geo. W. Wales.

CASE 25.

ROYAL CAPE AND CLOAK OF FEATHERS. A gift of the KING OF THE SANDWICH ISLANDS.

Mrs. Charles H. Joy.

CAPE OF FEATHERS from MALACCA. *Mrs. D. A. Russell.*

CASE 26.

CASHMERE, mostly lent from the Estate of *Alfred Greenough, by Charles H. Parker, Executor.* Also, by *Miss Helen Griggs.*

CASE 27.

PERSIAN EMBROIDERY. *A. Greenough Estate.*

PINA SCARF. Gift of *Mrs. John L. Gardner.*

ALEPPO SCARF. *Athenæum.*

VENETIAN EMBROIDERY. *Mrs. Cleveland.*

CASE 28.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 29.

CHINESE DRESSES, from the Estate of *Alfred Greenough, by Charles H. Parker, Executor, H. Gilbert Frost, Mrs. M. F. Fowler.* Other pieces lent by *Miss Elizabeth C. Ward, Mrs. Jas. S. Cumston.* Also gifts of Miss Salome H. Snow and Miss Prudence C. Delano.

CASE 31.

A Collection of LACE, etc.

Lent by Miss Sarah M. Spooner, Philadelphia.

WOOD CARVING.

The Eight Panels of Oak, Gilded, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. They date from the time of, and were probably executed by Jean Goujon. Purchased in part by the Museum, part by the Athenæum.

IN THE HALL.

CASE 32.

Embroideries, Italian and Eastern.
Miss S. M. Spooner.

Altar Cloth. Italian. 14th century.
Miss Charlotte Hunnewell.

Ecclesiastical Vestments, etc. Italian.
Mrs. M. F. Fowler.

Others from *Miss S. M. Spooner.*

Indian Skirt, violet, embroidered in old gold silk.
Miss C. L. W. French.

CASES 33-36.

A Collection of Shoes of various nations, and dates.

POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last twenty years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the

Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in

great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

A block of pure kaoline from South Carolina can be seen in Case B. 10.

from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art.

The visitor will find full and varied collections of antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian vases and other pottery, including a large number of terra-cotta figures and heads, on the first floor in the "Egyptian" and "Greek Vase" rooms. In this room are, in Cases 1 to 4, specimens of Maiolica and Robbia ware; 5, Capo di Monti; Scandinavian, etc.; 6, Dresden and Vienna; 7, 8, 9, French; 10, 11, 12, 13, English; 14, 15 (flat cases), Maiolica and Faience; 17, Spanish; underneath, Bombay; 18, Delft, Grès de Flandres; 19 and 20, American pottery, Chelsea, Mass., Cincinnati, etc.; 21, pottery of the American Mound Builders; 22, Zuñi; 23, Chiriqui; 24, Mexican; 25, Peru; San Salvador; 26, Kabyle, Moorish; 27, 28, Terra-cottas; on the walls, Spanish, Persian tiles, and from Damascus and Jerusalem; 30 to 35, Japanese; 36, English figure pieces; 37 to 41, Chinese; 42, Persian; 43, Glass; 44 and 45, Enamels. In the corridor will be found the unrivalled collection of Japanese pottery made by Mr. E. S. Morse, cases 1 to 40.

CASE 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino,

Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used

to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

CASES 1 and 3.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.

2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.

4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.

5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.

6. MAIOLICA PLATE. The triumph of Bacchus.
Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale Lawrence Collection.

14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620. *Geo. W. Wales.*

18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. Hispano-Moresque Plate. *Geo. W. Wales.*

Six Castelli Cups. Painted by Grue, 1749. *Geo. W. Wales.*

And several pieces lent by *A. B. French*, *Mrs. Wm. M. Hunt*, *Miss Helen Griggs*, and *Miss S. M. Spooner.*

ROBBIA WARE. (*Above and by the Side of Case* 1.)

30. Madonna and Child. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. The Virgin adoring the Infant Jesus. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.

32. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

CASES 2 and 4.

Angel, by Maestro Giorgio. *Mrs. R. Baker.*

Modern Italian Pottery. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc. Also by Giustiniani, Naples. Turelli, etc. Lent by *Miss Griggs*, *Geo. W. Wales*, *Mrs. D. N. Spooner*, *Miss Sarah M. Spooner*, *Philadelphia*, and others.

See also CASES 14 and 15. *Maiolica and Faience.*

CASE 5.

Copenhagen, The Hague, St. Petersburg, Fürstenburgh, and Nymphenburgh, Swiss, German, Hungarian. *Geo. W. Wales*, *Mrs. Gray A. B. French*, *Miss Griggs*, and *Miss Sarah M. Spooner.*

Capo di Monti. *G. W. Wales*, *Mrs. D. N. Spooner.*

CASE 6.

Dresden. *G. W. Wales*, *Miss S. M. Spooner*, *Miss Charlotte Hunnewell.*

Dresden Group, Adam and Eve. Gift of Sypher & Co.

Dresden Cup and Saucer, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

Cup and Saucer, by Böttcher 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

CASE 7.

MISCELLANEOUS: FRENCH, BERLIN, AND VIENNA. *Miss S. M. Spooner, G. W. Wales.*

BERNARD PALISSY (1510–1580). Two specimens.

CASES 8 and 9.

FRENCH.

SÈVRES TEA SERVICE. Gift of the Committee of the "Fair in Aid of Sufferers in France." This service was presented by the President of the French Republic to a lady who generously served as distributing agent of a portion of the funds sent over to relieve the suffering in France consequent upon the war of 1870.

SÈVRES PLATES. Plaques, Cups, etc. *Miss S. M. Spooner, Miss Charlotte Hunnewell, Geo. W. Wales.*

SÈVRES BREAKFAST SET. *Miss C. L. W. French.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

OLD ROUEN. *Geo. W. Wales, Miss S. M. Spooner.*

CASE 10.

ENGLISH.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman.* Six pieces, gift of Miss C. L. W. French. A number of fine specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales, and others.*

CASES 11, 12 and 13.

ENGLISH.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales, Miss S. M. Spooner.*

LARGE VASE, decorated by SOLON. *Mrs. H. P. Kidder.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer, Jas. D. Doulton.

CASES 14 and 15.

URBINO, GUBBIO, FAENZA, Pesaro. *Geo. W. Wales.*

CASE 16.

SNUFF BOTTLES, CHINESE. Lent by *Mrs. Geo. W. Wales.*

On Wall.

HISPANO-MOORISH TILES. Gift of J. W. Paige, and lent by *Estate of Alfred Greenough.*

TWO MOORISH JARS, 14th and 15th centuries. Gift of Miss Annette P. Rogers.

CASE 17.

SPANISH AND HISPANO-MOORISH. Gift of Miss Annette P. Rogers.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring.*

SPANISH (from Triana). Lent by *Miss Helen Griggs.*

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

CASE 18.

DELFT. *G. W. Wales, H. W. C. Browne, Miss S. M. Spooner.*

GRÈS DE FLANDRES. *G. W. Wales.*

CASE 19.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining, a number of tiles.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols.

One gift of Miss M. Louise McLaughlin.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE 20.

JARS AND VASES with various glazes, by Hugh C. Robertson, Chelsea, Mass.

Also underneath, in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

CASE 21.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual re-

port of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE 22.

POTTERY OF THE ZUÑIS.

CASE 23.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE 24.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

Upper Shelf. MODERN MEXICAN.

CASES 25 and 26.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage.*

CASES 27 and 28.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne. Also eighteen pieces, gift of Thornton K. Lothrop.

CASE 29.

TERRA-COTTA.

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

Claude Michel Clodion, born at Nancy, 1738; d. 1814. Statuette of a nymph bearing a young faun.
Gift of Nathan Appleton.

F. X. Dengler. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

Miss L. B. Comins. Jar decorated with poppies.

Geo. W. Fenety. Jar decorated with morning glories.

Pressed Bricks. Dutch (?), date 1611.

Head, Neapolitan. Gift of Miss Griggs.

On Wall adjoining.

Persian Tiles. Some purchased, others lent from the Alfred Greenough estate.

CASES 30 to 35.

JAPANESE.

Porcelains and Earthenware, mostly modern. Lent chiefly by *W. S. Bigelow.* Chiefly noticeable are, Old Satsuma Vase, dragon in red and gold; the lip bends over, forming a fringe.

Kioyaki Vase, eagle and pine. *G. W. Wales.*

Lacquer on Porcelain. *Mrs. Greenleaf.*

A curious Vase, Blue and White, in shape of an expanded flower. Hanging Vase for flowers, resembling a mediæval drinking-horn. Several fine specimens of Egg-Shell Porcelain, presented by E. Cunningham. Two Satsuma Cups, bought of the maker, Kumasuke Seshima, Kagoshima.

Arita Vase. Gift of Miss French.

Several fine pieces Japanese Porcelain, especially Cup and Saucer decorated with the tea-flower. *G. W. Wales.*

Large Kaga Bowl. Lent by *A. D. Weld French.*

Two Pieces of Embroidery. *Mrs. Chas. B. Porter.*

Two Pieces of Embroidery. *Dr. W. S. Bigelow.*
One from *S. K. Bayley.*

Pair Jars. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly

shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CASE 36.

CHELSEA, BOW, CROWN DERBY, and other ENGLISH figure work. *Geo. W. Wales.*

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

CASE 37.

CHINESE, BLUE AND WHITE.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465–1468.

CASES 38 and 39.

THE ROGERS COLLECTION OF CHINESE PORCELAINS. 103 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

Under Case 38.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French.* WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

CASE 40.

CHINESE PORCELAINS. Lent by *Geo. W. Wales*, *Denman W. Ross* and *Brooks Adams.*

Especially worthy of notice are, among others,—

CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle very dark and rich, SANG-DE-BŒUF color.

White Oviform Jar, incised.
Five-fingered Rosadon Vase.
Pitcher, dark peacock-blue.
Pot Yellow.
Tall vase, ring handles, ground tea-leaf glaze, seal mark.
Bowl, grains of rice, white ground, blue border (centre of side).
Pot, lavender fleuré.
Water-Bottle, robin's-egg glaze.
Vase, jet black color, on the neck lizards in relief.
Bottle, red bats.
Vase, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.
Pilgrim Bottle, pale apple-green, Kien Lung mark (above case).
Pale blue Vase. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Gift of Geo. B. Dorr.
Mottled blue Jar, red Dragon on lip. This fine specimen was given by Mr. Geo. B. Dorr.
Five Vases, lent by *Brooks Adams*, viz.: —
"Mirror Black." Yong-Ching Period, 1723–1735.
Peach Blow.
Turquoise Blue.
White Crackle.
Tea Green.

CASE 41.

Chinese.
Two jars, Old Ming. *Boston Athenæum.*
Two Vases, with Flowers in high-relief.
Altar Cup, white, very old and rare. *G. W. Wales.*
Green Dragon Bowls. *G. W. Wales.*
Jar, curiously mottled. Gift of D. O. Clarke.
Other pieces by *Mrs. Swett*, *Mrs. H. P. Sturgis*, and *G. W. Wales.*
Cup and Cover, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*
Also several fine pieces. *Fred L. Ames.*

CASE 42.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales and of Henry L. Higginson.

CASE 43.

A superb collection of JADES, CRYSTALS, etc., lent by *Fred. L. Ames.*

CASE 44.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

A number of fine specimens lent by *Fred L. Ames*, *E. W. Hooper*, and others.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

The square panels of CLOISONNÉ are among the earliest examples known.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales.*
Pieces lent by the *Athenæum*, *Dr. Geo. O. Rogers*, *and others.*
In the doorway, two large CLOISONNÉ GARDEN LAMPS.

CASE 45.

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges, born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum.*

Plaque, St. Peter, signed I. LANDIN, 1693. *Mrs. R. Baker.*

Two Dresden Enamels. *Miss Fisher.*

Snuff Box, Battersea Enamel. *Edward H. Greenleaf.*

CASE 46.

PEACH BLOW. Vases. Chinese.

Lent by *Mrs. David P. Kimball.*

CASE 47.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian, and several pieces old Venetian glass. *G. W. Wales.*

Chinese Glass, richly colored. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.* Eight from *Miss Helen Griggs.* Two Venetian and one German (1622). Gift of Nathan Appleton.

Old French glass. *Miss Smith.*

Several pieces. *Miss Sarah M. Spooner, Philadelphia.*

ROOM OF WOOD CARVING, ARMS AND ARMOR.

On North Wall.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

MOORISH DOOR, panelled, from Algiers. A balustrade and cupboard door, also from Algiers. Gift of J. W. Paige.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

CUIRASS AND SABRE. From the field of Waterloo. *Athenæum.*

ARMS, PADDLES, etc., from the PACIFIC ISLANDS, twenty pieces. Gift of John H. Sturgis.

ARMS AND SHIELDS, from the CONGO. Gift of Rev. Herbert Probert.

ARMS AND SHIELDS AND HORSE-TRAPPINGS OF THE SOMALI. Lent by *Dwight Moore.*

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn, an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.
Various smaller arms, mostly Zulu.
ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

Above CASE A and ON WALLS.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*
EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.
A large number of PANELS and other specimens of carved wood.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosino) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola-1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.

11. Writing-Case, decorated with Certosina work. Italian. 15th century.
12. Charity; small Venetian group of the 17th century.
13. Small Model of an Altar. Intaglio, in wood. Italian. 15th century.
14. Holy-Water Vase, gilded. Venetian. 17th century.
15. Three Masks. Italian. 16th century.
16. Two Masks and two Caryatides, with slight gilding. Italian. 16th century.
17. Ebony Table, with ivory inlays of superb designs. Italian. 16th century.
18. Frame, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena
19. Cradle, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

St. Gudula, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

Fine Cassone, gilded and painted, with the story of Paris. Arms of the Bartolini-Salimbeni family. *Mrs. Francis Brooks.*

Chinese Inlaid and Carved Work. *F. W. Loring.*

Japanese Pressed Papers.

Moorish Leather Work.

Italian Stamped Leather.

Shoes from Tunis, Damascus, Antwerp. *Miss Griggs.*

Carved Buffalo Horns. *Mrs. D. N. Spooner.*

Mandolin. Spanish. *Miss S. M. Spooner.*

Several pieces. *H. W. C. Browne.*

IVORY CARVINGS.

CASE B.

An Ivory Clock. Once owned by Marie Antoinette. *Miss Charlotte Hunnewell.*

St. James of Compostella. Ivory statuette. Fifteenth century. Spanish.

Ivory Elephants, Chinese. *Ed. Cunningham.* Ceylon, *S. K. Bayley.*

Madonna and Child. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

Two Fine Ivory Triptychs. Gift of Mrs. Gardner Brewer. Shakespeare at the Court of Elizabeth, and Henry IV. giving the Government of the Kingdom to Marie de Médicis on his departure for Germany, 1610.

Ivory Ball, with several balls cut one within the other. *Athenæum.*

Another. Gift of Mrs. H. P. Sturgis.

Several pieces. *Frederick L. Ames, W. S. Appleton, S. K. Bayley,* and others.

CASE C.

The Oriental Arms on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The Persian helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE D.

Nos. 3, 12, and 13, mentioned above.

Wood Carving. Arabesques. By Frullini, of Florence.

Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

Box-Wood Cross. Open-work carving. Byzantine.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

SPOONS, carved wood, ivory, etc. Gift of J. W. Paige.

THE CRUCIFIXION. Carved boxwood. *Thos. F. Richardson.*

CASE E.

Casts from ivory and carved wood-work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

A Collection of CHAIRS, ITALIAN. *Miss S. M. Spooner.*

A PIANO, made for Caroline Marie Bonaparte, wife of Murat, and youngest sister of Napoleon. *Miss J. W. Little.*

CASE F.

Vase of CINNABAR LACQUER. Gift of *Francis C. Foster.*

CASE G.

Model in Alabaster of the TAJ MAHAL, Agra, India.
Gift of *Charles J. Prince.*

LAWRENCE ROOM.

LINING OF A ROOM. Carved oak, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI., Elizabeth of York, consort of Henry VII., holding the white rose, and Elizabeth Woodville, queen of Edward IV. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, after Holbein. Opposite are Elizabeth, Sir Walter Raleigh, and one other.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored

woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

Treasure Chest of Iron. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Two Suits of Armor. Electrotype reproduction of suits in the Tower of London stand in the corners.

Armor of Heni II. Reproduction. Gift of Mrs. J. B. H. James.

Arms and Armor, lent by *Mrs. Chas. B. Porter.* On the west wall, Burgundy Helmet, about 1550. Spears, 16th century, on one pair the arms of Nuremberg are engraved. Gauntlets, same date. Shield of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. Cross Bow and Arrows; 17th century.

Italian Cabinet, inlaid with marbles, agates, etc. Old English Clock. Marquetry Cabinet. *Miss S. M. Spooner, Philadelphia.*

In Centre Case.

A Collection of Jades. Lent by *Mrs. H. P. Kidder* and *Mrs. D. N. Spooner.*

Persian and Cinnabar Lacquer.

METAL ROOM.

CASES 1 and 2.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. Gilded Processional Cross, with figures and rich ornaments. 15th century.
22. Gilded Reliquary, of Venetian style, in shape of a bellfry. 15th century.
23. Salt-Cellar, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. Small Bucket, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. Gilded Cross, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. Gilded Chalice, with six transparent enamels and a silver cup. Italian. 15th century.
28. Gilded Reliquary, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. Small Polygonal Temple, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. Gilded Reliquary, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. Gilded Votive Crown, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. Gilded Watch Case, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.

34. Case to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. Gilded Cross, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. Gilded Reliquary, with rich leaf work. Venetian style. 15th century.
37. Chalice of Silver, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. Goldsmith's Plaque. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A Pelican. 16th century.
41. Goldsmith's Plaque, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. Gilded Vase, with two handles and chiselled in relief. 17th century.
45. Bust of the Saviour. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. Polygonal Reliquary, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine graffites. Italian. 15th century.
47. A Gilded Lock, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. Copper Vase of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. Bust of the "Ecce Homo," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.

50. Table Clock, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Two Brass-mounted Ewers. French. *G. V. Fox.*

Relics from St. Augustine, Florida, 1721. *W. H. Keith.*

Two Processional Crosses. *Horatio G. Curtis.*

Fourteen Silver Plaques. Stations of the Passion. Also silver Bowl and Salver, old German. Thos. F. Richardson.

Vase of Iron inlaid with Gold and Silver. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

Bowl, Plate, and Ladle. Russian, niello work, purchased at Philadelphia in 1876.

Front of a Bronze Casket. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. *C. C. Perkins.*

Several pieces. *Thomas F. Richardson.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

The Martelli Mirror. By Donatello. 15th century.

Jamnitzer Cup (silver).

German Beaker (gilt).

Cellini Tazza (gilt).

Bedford Tankard (gilt).

Tazza, Meleager, and Adonis (gilt).

Six Salt-Cellars (gilt).

Pyx (gilt).

Bas-Relief of the Entombment (bronze).

Venetian Salver.

Bas-Relief (silvered). By Jean Goujon. 16th century.

CASES 3 and 4.

INDIAN METAL-WORK.

Brass and Copper Ware from Cashmere, Hyderabad, Poonah, Madras, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

ORIENTAL METAL-WORK.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASES 5 to 10.

LARGE NUMBER OF TEAPOTS. *Mrs. J. H. Sturgis.*

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

POWDER HORN. Turkish, copper engraved *Athenæum.*

Several pieces. *H. W. C. Browne.*

Case of PATTERNS of BRONZE manufacture, Japanese. The variety of tone and texture, of inlaid, raised, and engraved work and the imitation of the antique are very interesting.

JAPANESE BRONZES, mostly modern. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun,

moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

GREAT VARIETY OF VASES, some especially noticeable for fine shape. Gift of Miss L. A. Brooks, lent by *S. K. Bayley*, and others.

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

ON THE WALLS ADJOINING. — WROUGHT-IRON WORK, TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the HINGES from Nuremberg, the German chest with remarkable LOCKand the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian German. Gift of J. W. Paige.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of Dr. Wm. S. Bigelow. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

HINGES, LOCKS, KEYS, and a MONEY BOX, wrought-iron of XVI. and XVII. centuries. From the Alfred Greenough estate. Gift of the Executor, Chas. Henry Parker.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE 11.

CHINESE BRONZES. Lent by *Fred L. Ames*, *Mrs. E. M Stevens* and *Dr. Geo. R. Hall.*

MALACHITE BOX. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, Gustavus V. Fox.

CASE 12.

CASTS FROM ARMS AND ARMOR. Gift of Mrs. and Miss Brewer.

CASE 13.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE 14.

SILVER WORK. Lent by *Miss S. M. L. Wales.*

COIN ROOM.

CASES 1 to 7.

ELECTROTYPE REPRODUCTIONS OF COINS. Selected from the collection of the British Museum.

CASES 8 to 14.

Part of the RINDGE COLLECTION OF GREEK AND ROMAN COINS. Lent by *Fred H. Rindge.*

CASE A.

GOLD AND SILVER WORK.

SILVER VASE. A gift to Dr. Asa Gray, on his seventieth birthday, by the botanists of America.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SILVER SHRINE, from Tartary.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

SILVER SURAIS, Cashmere.

TWO TRAYS. SWEDISH. *Mrs. W. S. Appleton.*

THREE PIECES. ALGERIAN. *Mrs. Arthur Croft.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.
Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of Mrs. Richard Sullivan.

SILVER PITCHER. Chinese. *E. Cunningham.*

ENAMELLED WATCH, in the form of a double heart. Gift of the Misses Delano.

CASE B.

ENGLISH AND AMERICAN SILVERWARE.

URN, ENGLISH, 1786–7. Bequest of Mrs. Margaret Allen Elton.

URN. Copper and silver. *H. W. C. Browne.*

Four pieces made by PAUL REVERE. *Mrs. Longley.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

CASE C.

On the north side, gold work and jewelry, chiefly from INDIA; on the east, from ALGIERS and TURKEY; on the south, EUROPEAN; above, modern RUSSIAN enamels and some reproductions of antique ORIENTAL work. *Mrs. Arthur Croft.*

CASE D.

A superb collection of WATCHES, RINGS, FANS, etc. The watch, surmounted by the double-headed eagle, was a gift from the Emperor of Russia, and was taken in the loot of the summer palace, Pekin. *Mrs. Arthur Croft.*

CASE E.

CUPS, won by the "Mayflower" and "Volunteer." *Gen. Charles T. Paine.*

OLD ENGLISH. *Miss Healy.*

Several pieces. Bequest of Mrs. Turner Sargent.

CASE F.

A collection of SPOONS. GERMAN, DUTCH, ITALIAN, POLISH, RUSSIAN, etc. Lent or given by *J. W. Paige.*

SILVER-WARE. A number of pieces, chiefly of Norway and Sweden, also English and American. *Mrs. Geo. W. Hammond.*

A collection of SILVER. Mostly RUSSIAN. *Miss Sarah M. Spooner.*

KNIVES AND FORKS, with handles of DRESDEN PORCELAIN. *Mrs. Alice A. Gray.*

PORCELAIN SPOONS, DRESDEN. *Mrs. Robert H. Monks.*

" ACCARISI " SPOONS. *Miss. E. Y. Hayes.*

CASE G.

MOSTLY WOMEN'S ORNAMENTS.

EARRINGS, BRACELET and RING, from tombs in Smyrna. Gift of a class of ladies.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

Reproduction of an ANTIQUE NECKLACE. From bequest of *Mrs. Turner Sargent.*

An ETRUSCAN NECKLACE.

Twelve earrings from Greece, Damascus, etc. *J. W. Paige.*

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

HEAD-DRESSES, EARRINGS, BRACELETS, etc., worn by Kabyle women. Gift of *Mrs. Richard Sullivan* and *J. W. Paige.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan. *Athenæum.*

MONTENEGRAN SILVER-WORK. *Miss Helen Griggs.*

BRACELETS, EARRINGS, etc., worn by the Indians of Mexico. *Clarence Pullen.*

BRACELETS from China, Algerian, Italian, German, etc. *Mrs. R. C. Greenleaf, S. K. Bayley, J. W. Paige,* and *Miss E. W. Healey.*

A Collection of Silver Ornaments, etc., from INDIA, EGYPT, MONTENEGRO. *Miss Sarah M. Spooner.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

CASE H.

SILVER COMMUNION SERVICE of the Old West Church. Gift of the *Society.*

CASE K.

FAN. Painted, designed, and modelled by Chas. E. Mills, of Boston. Lent by *Mrs. E. Robinson.*

CHINESE FANS. Lent by *Mrs. P. J. Jackson*, and others.

CASE L.

PAINTED FANS of the 18th Century. French. *Mrs. George W. Wales*, *Miss Isa E. Loring*, and *J. W. Paige.*

JAPANESE ROOM.

The objects in this room, with few exceptions, are lent by *Dr. William Sturgis Bigelow* and *Dr. Charles G. Weld.*

CASES 1 to 4.

ARMOR, BRONZES, ENAMELS, LACQUERED SADDLES, etc. *Dr. Weld.*

CASES 5 to 8.

Figures in wood and bronze of BUDDHA and his hierarchy of attending divinities. Many of these are of great age and delicacy of workmanship. *Dr. Bigelow.*

CASES 9 and 10.

Mostly MASKS; a large number of these used in the No dances are suspended on the walls. *Dr. Weld.*

CASES 11 and 12.

BRONZES, also in Case 11 a SHRINE of chiselled brass of rare workmanship. *Dr. Bigelow.*

Against the Wall.

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE 13.

SILVER and GOLD work — some of marvellous delicacy. *Drs. Weld and Bigelow.*

CASE 14.

NETSUKE, Japanese Carvings in ivory and wood.
Dr. Bigelow.

CASE 15.

SWORDS. *Dr. Bigelow.*

CASE 16.

SWORD GUARDS and Sword Mountings. Note the delicacy and beauty of some of this metal work.
Drs. Bigelow and Weld.

CASE 17, 18, 19, 20.

SWORDS. *Dr. Weld.*

In one is placed for comparison a sword once belonging to the royal family of Naples.

CASE 21.

PAGODA SHRINE, showing also the construction of temple roofs. Gift of *Dr. Henry J. Bigelow.*

CASE 22.

LACQUERS. *Dr. Weld.*

CASE 23.

GOLD ORNAMENTS of tobacco pouches, and sword mountings, pipes, etc. *Dr. Weld.*

CASES 24 to 29.

An unrivalled collection of LACQUERS. *Dr. Bigelow.*

CASES 30 and 31.

LACQUERS lent by *Mrs. Kidder, Mrs. Edward Cunningham,* from the bequest of Thos. G. Appleton, etc.

CASES 32 to 41.

BROCADE and GAUZE DRESSES, made for use in the Nosecdan. *Dr. Bigelow.*

ABOVE CASES 1 to 10.

Two fine SCREENS, 17th Century, No dances.
Gift of *O. W. Peabody.*

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl.
Gifts of *Francis Amory* and *Geo. A. Goddard.*

On South Wall.

Twenty-one panels WOOD CARVING, illustrating, among other subjects, Stories in the life of Buddha. These superb Carvings are from the wall of a temple of about the 16th Century. *Dr. Bigelow.*

CORRIDOR.

CASES 1 to 40.

THE MORSE COLLECTION OF JAPANESE POTTERY. — In bringing the collection together, Mr. Morse has endeavored to secure specimens of every province in which pottery has been made, including work of every age, also the work of every maker and every variety of mark; and, further, to secure every kind of object made in pottery. The collection thus far embraces over four thousand five hundred specimens, nearly six hundred kinds of wares, over a thousand different marks, and nearly two hundred and fifty different objects made in pottery.

It is arranged by provinces, of which there are fifty-six represented.

Most of the original specimens figured in the famous work of Ninagawa belong to the collection, and these will be indicated by special labels.

At the earliest moment the specimens will be properly labelled, and an extensive catalogue, with marks, will be published. *Edward S. Morse.*

Above these cases are twenty panels of CARVED WOOD, chiefly flower subjects, of bold execution and great beauty.

Dr. Bigelow.

CASES 41 to 84.

Selections from the FENOLLOSA COLLECTION OF KAKEMONO, lent by *Dr. Weld*, and from the collection of *Dr. Bigelow* of the paintings of KEIBUN and HOYDEN and their pupils.

It is the intention of the Curator of the Japanese Department to exhibit in succession examples of the various schools of Japanese art.

On the South Wall.

Eleven SUITS OF ARMOR, for fighting and parade.
Dr. Weld.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CASES A, B, and C.

A fine collection of illuminated MSS., and other miniature painting. *Thomas F. Richardson.*

CASE D.

Case of ILLUMINATED MISSALS, ARABIAN KORANS, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530–1550 A. D.
Thos. G. Appleton.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

CASES E, F, G, and H.

Blocks from which the illustrations of some Japanese books were printed. *Dr. Bigelow.*

JUN 2 1 1929